

MUSIC - UNIVERSITY OF TORONTO



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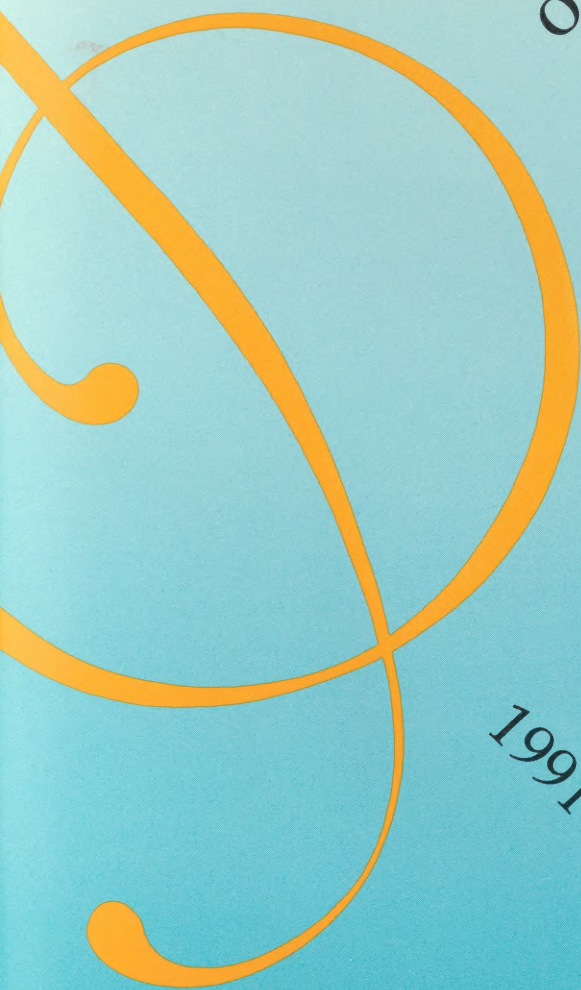
Faculty
of Music

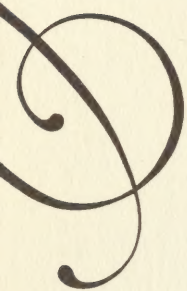
University

of Toronto

Calendar

1991-1992





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Bachelor of Music in Composition, Theory,
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Bachelor of Music in Performance

Bachelor of Music, Jazz Performance

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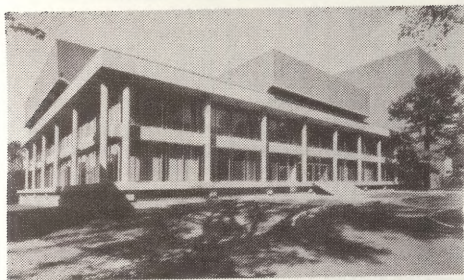
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DEANS OF THE FACULTY OF MUSIC

1918-1927	Augustus S Vogt
1927-1952	Sir Ernest MacMillan
1952-1968	Arnold Walter (Director)
1953-1970	Boyd Neel (Dean)
1970-1977	John Beckwith
1977-1984	Gustav Ciamaga
1984-1990	Carl Morey
1990-	Paul Pedersen

PREFACE

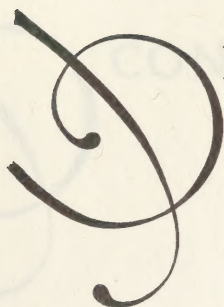


Music has been a part of the University of Toronto for more than a hundred and forty years. The first Bachelor of Music degree was granted in 1846 and the present Faculty of Music was established in 1918, the first faculty at a Canadian university for the scholarly and professional study of music. Over the years our graduates have come to occupy important positions in virtually every major musical organization in Canada and throughout the world from Berlin to Hong Kong, from Cleveland to Auckland.

The Edward Johnson Building, home of the Faculty of Music, is located on the main campus of the University of Toronto in midtown Toronto, on a subway line, and close to the city's libraries, concert halls, galleries, museums and theatres. The music library is the major research music collection in Canada and includes a vast collection of sound recordings in the Sniderman Recording Archives. The MacMillan Theatre is a fully equipped opera house; Walter Hall is one of the city's major chamber music halls. But a music school finally depends on the people in it, and the staff of the Faculty of Music is made up of the finest scholars, composers and performers with outstanding reputations in Canada and abroad.

With only about 400 undergraduate students, we remain a relatively small school, one where there can be close association among students and between students and teachers. At the same time we are large enough to offer an extraordinary variety of opportunities for learning and for experiencing all kinds of music. There is not a day without a lecture, seminar, masterclass or performance of special note; our chamber ensembles, early music group, orchestra, contemporary music ensemble, opera program, concert band, wind symphony, concert choir and university singers provide all students with the practical opportunities both to perform and to hear a vast range of musical repertoire as part of their studies within the Edward Johnson Building. And outside our building students have access to the entire intellectual resources of the University of Toronto, and the brilliant international concert life of the city of Toronto.

Whether your interest is to be a composer, a scholar, a performer or a teacher, this Calendar will provide the basic information about our programs, entrance requirements, scholarships and teaching staff. Should you have further questions, please write to the Admissions Office, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. We will be happy to hear from you.



IMPORTANT INFORMATION

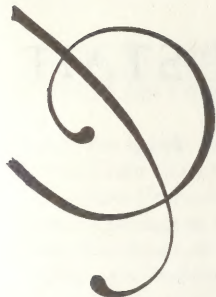
- 1 This Calendar provides information about the Faculty of Music only.
- 2 The University holds the student responsible for knowing the rules and regulations printed in this Calendar.
- 3 All students should refer to the list of Sessional Dates, p.3, to avoid incurring academic or financial penalties.
- 4 The Faculty of Music reserves the right to limit the number of registrants in any program or course described in this Calendar in circumstances where the number of qualified applicants exceeds the teaching and other resources available in the Faculty.
- 5 The University reserves the right to alter the fees and other charges described in this Calendar.
- 6 Students should be aware of the University of Toronto Grading Practices Policy. See page 12.

7 Academic offences are a serious matter See page 14.

IMPORTANT TELEPHONE NUMBERS

FACULTY OF MUSIC

General Enquiries	978-3750
Undergraduate Admissions <i>Laurel Finn</i>	978-3741
Graduate Admissions <i>Maria Grace Branco</i>	978-3761
Opera Admissions <i>Tina Orton</i>	978-3746
Student Records & Counselling <i>Ellen Cotton, Assistant Registrar</i> Room 141	978-3740



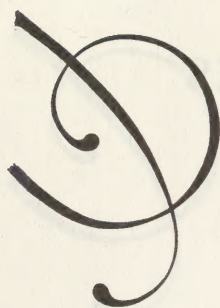
SCHEDULE OF DATES

1991

1	Aug	Deadline – Last day for former students not registered in 1990–91 to request permission to re-enrol
2	Sept	Labour Day – University closed
3–6	Sept	Registration – All undergraduate programs Course selection, counselling, placement tests, auditions Classes begin – Undergraduate programs
11	Sept	Opera Division – Registration
11	Sept	Opera Division – Auditions, counselling
12–13	Sept	Annual General Meeting – Students, Faculty, Staff: 4 pm
13	Sept	Opera Division – Classes begin
16	Sept	Deadline – Last day to add A,F,H and Y courses
20	Sept	Divisional Meeting – Theory & Composition Staff: 12.10 pm
24	Sept	
1	Oct	Divisional Meeting – Music Education Staff: 12.10 pm
8	Oct	Graduate Department Meeting: 12.10 pm
14	Oct	Thanksgiving Day – University closed
15	Oct	Divisional Meeting – History & Literature Staff: 12.10 pm
22	Oct	Divisional Meeting – Performance Staff: 12.10 pm
29	Oct	Curriculum Committee Meeting: 12.10 pm
1	Nov	Deadline – Bursary applications
1	Nov	Deadline – Last day to drop F and A courses without academic penalty
5	Nov	Faculty Council Meeting: 12.10 pm
12	Nov	Faculty Council Meeting: 12.10 pm (tentative)
10	Dec	Classes end – all programs. All term work in A and F courses must be submitted by this date.
11–20	Dec	Examinations, term tests – undergraduate programs

1992

6	Jan	Classes begin – all programs
17	Jan	Deadline – Last day to add S and B courses
28	Jan	Divisional Meeting – Music Education Staff: 12.10 pm
4	Feb	Divisional Meeting – Theory & Composition Staff: 12.10 pm
11	Feb	Divisional Meeting – History & Literature Staff: 12.10 pm
14	Feb	Deadline – Last day to withdraw from the Faculty; last day to drop Y, S, B and H courses without academic penalty
17–21	Feb	Reading Week – No classes in undergraduate programs
25	Feb	Divisional Meeting – Performance Staff: 12.10 pm
1	Mar	Deadline – Applications for admission to 1992–93 undergraduate programs
3	Mar	Curriculum Committee Meeting: 12.10 pm
10	Mar	Faculty Council Meeting: 12.10 pm
10	Apr	End of term – undergraduate programs. All term work in B,H,S and Y courses must be submitted by this date.
13–16	Apr	Study Period
17	Apr	Good Friday – University closed
20	Apr	Final Examinations begin – undergraduate programs
1	May	Opera Division – end of Spring Term
8	May	Last day of Final Examination period
28	May	Faculty Council Meeting: 12.10 pm *Thursday



FACULTY OF MUSIC STAFF DIRECTORY

ADMINISTRATIVE OFFICERS OF THE FACULTY OF MUSIC

Dean & Graduate Chairman

Professor Paul Pedersen, MUS.M., PH.D.
(Toronto)

Associate Dean

Professor Ronald E Chandler, M.M.E.
(Indiana)

Assistant Dean & Registrar

Lois Weir

FACULTY

Professors Emeriti

John Beckwith CM, MUS.M., MUS.DOC.

Lorand Fenyves

Doreen Hall ART.DIP., LIC.DIP. (TCM)

Talivaldis Kenins B.LITT.

Oskar Morawetz O.ONT., MUS.DOC.

Harvey Olnick M.A.

Robert Rosevear M.M.

Ezra Schabas M.A.

Pierre Souvairan ART.DIP. (Landeskons.
Leipzig)

John Weinzwieg OC, MUS.M., MUS.DOC.

HISTORY & LITERATURE OF MUSIC

William Bowen M.A., PH.D.

Assistant Professor

Robert Falck M.F.A., PH.D. (Brandeis)

Professor

Andrew Hughes M.A., D.PHIL. (Oxon)

Professor

+Gaynor G Jones M.A., PH.D. (Cornell)

Associate Professor

Maria Rika Maniates M.A., PH.D.

(Columbia) *Professor*

Timothy J McGee M.A. (Connecticut)

PH.D. (Pittsburgh) *Professor*

*Carl Morey M.M., PH.D. (Indiana)

Professor

James Kippen PH.D. (Belfast)

Assistant Professor

Mary Ann Parker M.M. (S. Illinois-
Carbondale), PH.D. (Rochester)

Coordinator & Associate Professor

George Sawa M.A., PH.D. (Toronto);

Canada Research Fellow

MUSIC EDUCATION

Lee Bartel L.MUS. (Western Board)

M.Ed. (Manitoba) PH.D (Illinois,

Urbana-Champaign) *Assistant Professor*

John Brownell B.F.A. *Instructor*

Pandora Bryce MUS.M. (Toronto) *Instructor*

Sarah Jane Burton B.A. *Instructor*

Ronald E Chandler M.M.E. (Indiana)

Professor & Associate Dean

Lori-Anne Dolloff MUS.M. *Instructor*

+David J Elliott MUS.M. (Toronto) PH.D.

(Case Western) *Coordinator & Professor*

John Gowen MUS.BAC. (Toronto) *Instructor;*

Double Bass TSO

Harcus Hennigar MUS.BAC. (Toronto)

DIP. (Janacek Acad, Czechoslovakia)

DIP. (Leningrad Acad. USSR)

Instructor; Horn, TSO

Kathleen McLean ART.DIP.PERF. (Curtis)

Instructor

Phil Nimmons B.A. (UBC) *Adjunct Professor*

Doreen Rao MUS.M., PH.D. (Northwestern)

Assistant Professor

Jeffrey Reynolds MUS.M., *Instructor*

*Patricia Shand MUS.M. (Toronto) ED.D.

(Illinois, Urbana-Champaign) *Professor*

Ameene Shishakly MUS.BAC.PERF. (Toronto)

Instructor

*Alan Stellings MUS.BAC.PERF. (Toronto)

Instructor

David Tanner MUS.M. (Toronto) *Instructor*

Cam Walter MUS.M. (Toronto) *Instructor*

Donald Wasilenko *Instructor*

William Wright M.DIV. (Tor. School of

Theology) FRCCO *Senior Tutor*

Lesley Young MUS.BAC. (Toronto)

*Instructor; Oboe & English Horn, Nat'l
Ballet of Canada, COC, Esprit*

*on leave 1990-91

ton leave 1991-92

MUSICAL THEORY & COMPOSITION

- *Walter Buczynski *Professor*
 Ka Nin Chan M.MUS., D.MUS. (Indiana)
Assistant Professor
 Gustav Ciamaga M.F.A. (Brandeis) *Professor*
 Harry Freedman OC
Chalmers Professor
 John Hawkins M.M.A. (McGill) *Professor*
 Derek Holman, D.MUS. (London) FRAM,
 FRCO, FRSCM, FRCCO *Coordinator & Professor*
 *Lothar Klein PH.D. *Professor*
 John Kruspe MUS.BAC. (Toronto) *Senior Tutor*
 Larysa Kuzmenko MUS.BAC. (Toronto)
Instructor
 Edward Laufer M.F.A. (Princeton) MUS.M.
 (Toronto) *Professor*
 Reginald Miller MUS.M. (Toronto) *Instructor*
 David Passmore MUS.M. (Toronto) LTCL
Instructor
 Dennis Patrick MUS.M. (Toronto)
Senior Tutor
 Paul Pedersen MUS.M., PH.D. (Toronto)
Professor & Dean
 Alexander Rapoport MUS.M. (Toronto)
Instructor
 Heather Spry MUS.M. (Toronto) FRCCO
Instructor
 William Wright M.DIV. (Tor. School of
 Theology) FRCCO *Senior Tutor*

OPERA

- Michael Albano *Coordinator & Senior Tutor*
 Kay Aoyama *Fencing*
 Mariella Bertelli *Italian Diction*
 Sarah Jane Burton *Movement*
 William James Craig
Musical Director & Professor
 *Michael Evans, M.A. *Senior Tutor*
 Greta Kraus, O.ONT. *German Diction*
 Rosemarie Landry *French Diction*
 Kelly McEvenue *Alexander Technique*
 Jack Medhurst *Makeup*
 Stephen Ralls M.A. (OXON), L.R.A.M.
Instructor

PERFORMANCE

Accordion

- Joseph Macerollo M.A. (Toronto)
Adjunct Associate Professor

Conducting

- John Barnum MUS.BAC. (Toronto)
*Instructor; Music Director, RCM Orch,
 Mississauga Symphony, Sinfonia
 Mississauga*
 Peter Oleskevitch MUS.BAC. (Toronto)
 ARCT, DIPL.ORCH.DIR. (AcadMus Vienna)
*Instructor; Asst.Conductor/Chorusmaster,
 Opera Hamilton*

Guitar

- Eli Kassner *Adjunct Professor*
 Norbert Kraft *Adjunct Associate Professor*
 Peter McAllister *Instructor*

Harp

- Judy Loman ART.DIP.PERF. (Curtis)
Adjunct Professor; Principal Harp TSO

Historical Performance

- John Abberger *baroque oboe, ensembles;
 Tafelmusik*
 Douglas Bodle *harpsichord*
 Mary Enid Haines M.MUS. (Toronto) DIP.
 (Early Mus.Centre, London) *voice,
 ensembles; Soprano, Musick Fyne*
 Sergei Istomin *viola da gamba; Tafelmusik*
 Richard Kolb MUS.BAC. (Toronto) *lute,
 theorbo*
 Jean Lamon *baroque violin, baroque
 orchestra; Music Director, Tafelmusik
 Baroque Orchestra*
 Alison Mackay *viola da gamba, violone;
 Tafelmusik*
 Christina Mahler *baroque cello; Tafelmusik*
 Michael McCraw *baroque bassoon, recorder,
 ensembles; Tafelmusik*
 Terry McKenna *lute, theorbo; Toronto
 Consort*
 Charlotte Nediger *harpsichord; Tafelmusik*
 Hugh Orr *recorder*
 Elissa Poole *baroque and classical flute;
 Tafelmusik*
 Ivars Taurins *baroque viola, ensembles;
 Tafelmusik*
 Colin Tilney *harpsichord*
Jazz
 Phil Nimmons B.A. (UBC) *Adjunct Professor:
 Director Emeritus*
 Paul Read MUS.BAC., B.ED. (Toronto)
*Associate Professor, Director of Jazz
 Studies*
Organ
 Douglas Bodle *Instructor*
 John Tuttle B.MUS. (Curtis) FAGO, FRCO,
 FRCCO *Adjunct Associate Professor;
 University Organist*
 William Wright M.DIV. (Tor. School of
 Theology) FRCCO *Senior Tutor*

ORCHESTRA-BRASS

Horn

Eugene Rittich ART.DIP.PERF. (Curtis)
Adjunct Professor

John Simonelli *Instructor*

Joan Watson B.MUS.PERF. (U Victoria)
Instructor; Assoc Principal TSO

Trumpet

Stephen Chenette M.F.A. (Minnesota)
Professor

Jeffrey Reynolds M.MUS. *Instructor*

James Spragg *Instructor*

Barton Woomert *Instructor*

Trombone & Euphonium

Frank Harmantas M.M. PERF.

Adjunct Professor; Assoc Principal TSO

Gordon Sweeney ART.DIP.PERF. (Curtis)

Adjunct Professor; Principal TSO

Tuba

Claude Miller M.M. *Adjunct Associate Professor*

Mark Tetrault *Instructor*

ORCHESTRA-STRINGS

Violin & Viola

Victor Danchenko *Adjunct Professor*

Lorand Fenyves *Professor Emeritus*

Jacques Israelievitch *Adjunct Professor;*
Concertmaster TSO

Gerard Kantarjian *Instructor*

Jascha Milkis PH.D. (Odessa Acad.

Music) Adjunct Professor;

2nd Concertmaster TSO

Leo Wigdorichik *Adjunct Professor*

David Zafer *Professor*

Cello

Daniel Domb ART.DIP. M.SC. (Juilliard)

Adjunct Professor; Principal TSO

Vladimir Orloff B.A. (Lenin State

Univ. Minsk) M.A. (Bucharest) *Professor*

Double Bass

John Gowen MUS.BAC. (Toronto) *Instructor;*
Double Bass TSO

Thomas Monohan *Adjunct Professor;*
Principal TSO

ORCHESTRA-WOODWINDS

Flute

Peg Albrecht *Instructor*

Amy Hamilton *Chamber Music Coach*

Virginia Markson *Instructor*

Nora Shulman *Adjunct Associate Professor*

Suzanne Shulman *Instructor*

Douglas Stewart *Adjunct Associate Professor*

Oboe

Melvin Berman M.M. *Professor*

Clarinet

David Bourque MUS.BAC., ART.DIP.

(Toronto) *Adjunct Assistant Professor;*
Clarinet TSO

Ronald E Chandler M.M.E. (Indiana)

Professor & Associate Dean

Avraham Galper MUS.BAC. *Adjunct Professor*

Barbara Hankins *Instructor*

Stanley McCartney *Adjunct Professor*

Gwilym Williams B.MUS. (Perf) *Instructor*

Joachim Valdepeñas M.M. (Yale)

Adjunct Professor; Solo Clarinet TSO

Bassoon

Elizabeth Brickenden *Instructor*

Kathleen McLean ART.DIP.PERF.

(Curtis) *Instructor*

Saxophone

Donald Englert *Instructor*

David Tanner MUS.M. (Toronto) *Instructor*

PERCUSSION

Robin Engleman, *Instructor; Nexus*

Russell Hartenberger M.MUS. (Cath.

Univ.) PH.D. (Wesleyan)

Assistant Professor; Nexus

PIANO

William Aide B.S. (Juilliard),

ARCT, LRCT *Coordinator & Professor*

Boris Berlin DIP. (Geneve Cons.) *Instructor*

Helena Bowkun ARCT, MUS.BAC.PERF.

(Toronto) *Instructor*

Marina Geringas DIP. (Latvian State

Cons), M.MUS. (Moscow S.U.) *Instructor*

Gordon Hallett *Instructor*

Mildred Kenton *Instructor*

Leslie Kinton MUS.BAC.PERF. (Toronto)
Instructor

John Kruspe MUS.BAC. (Toronto)

Senior Tutor

Antonin Kubalek *Instructor*

Irena Kugucheva MUS.DOC. *Instructor*

Larysa Kuzmenko *Instructor*

Boris Lysenko MUS.DOC. (Leningrad
Cons) *Adjunct Professor*

Andrew Markow *Adjunct Associate Professor*

Lynda Metelsky *Instructor*

Earle Moss *Instructor*

Marietta Orlov M.A. PERF.

Adjunct Associate Professor

Patricia Part ART.DIP.PERF. (Curtis)

Senior Tutor

Margaret Parsons *Instructor*

Clifford Poole *Instructor*

ton leave 1991-92

Dagmar Rydlo *Instructor*
Tanya Tkachenko *Instructor*
Boyanna Toyich M.U.S.B.A.C., PER.F. (Toronto)
ARCT *Instructor*

VOICE

Henriette Asch *Adjunct Professor*
Peter Barnes B.ED. (Manitoba)
DIP.OP.PERF. (Toronto) *Instructor*
Jo-Anne Bentley M.M.A.MUSICOLOGY
M.M.A.VOICE PERF. (McGill) *Instructor*
Mariella Bertelli *Instructor, Italian Diction*
Lynn Blaser DIP.OP.PERF. (TORONTO)
Instructor
Douglas Bodle *Instructor Oratorio*
John Hess M.MUS.
Instructor, Vocal Accompaniment
Patricia Kern *Adjunct Professor*
Greta Kraus, O.ONT., *Adjunct Professor,*
Lieder
Rosemarie Landry *Adjunct Professor,*
French Diction
Che Anne Loewen M.M. *Instructor,*
Vocal Accompaniment, English Diction
Jean MacPhail *Adjunct Associate Professor*
Lois Marshall CC *Adjunct Professor*
Lois McDonall *Instructor*
Mary Morrison OC, ART.DIP.
Adjunct Professor, Head-Vocal Studies
William Neill M.MUS. *Instructor*
Lina Pizzalongo-Quilico *Instructor*
Louis Quilico *Instructor*
Megan Rutledge *Instructor*
Helen Simmie LTCM *Adjunct Professor*

FACULTY OF MUSIC ENSEMBLES

Contemporary Music Ensemble

Conductor Robin Engelman

Faculty of Music Women's Chorus

Conductor Ann Cooper Gay, B.A. (Austin)
College) DIP.OP.PERF. (Toronto)

Historical Performances Ensembles

Director Timothy McGee

Asst Director Mary Enid Haines

University of Toronto Chamber Orchestra

Conductor David Zafer

University of Toronto Chamber Singers

Conductor Doreen Rao

University of Toronto Concert Band

Conductors Melvin Berman, Stephen Chenette

University of Toronto Guitar Orchestra

Director Eli Kassner

Conductor Jack Bakker

University of Toronto Jazz Ensemble

Phil Nimmons, *Director Emeritus*

Paul Read *Director*

University Symphony Chorus

Conductor Doreen Rao

University of Toronto Symphony Orchestra

Conductor TBA

University of Toronto Wind Symphony

Conductors Melvin Berman,

Stephen Chenette

World Music Ensembles

Director James Kippen

FACULTY OF MUSIC LIBRARY

Kathleen McMorro, B.A., B.L.S.

(Toronto) *Librarian*

*Suzanne Meyers Sawa, B.MUS.

(Wittenberg), M.A., M.L.S. (Toronto)

Assistant Librarian

Sniderman Recordings Archive

James Creighton, B.A. (UBC) *Archivist*

Steven Pallay, B.A. (Budapest), N.L.S.

(Toronto) *Cataloguer*

Library Technical Staff

Jennifer Beattie AOCA

Elizabeth Fodi

John Fodi B.A., M.MUS., M.L.S. (Toronto)

Recordings Supervisor

Marsha Goold B.MUS. (McGill)

David James B.MUS. (Toronto)

Sheldon Kraicer B.A. (Yale)

Jay Lambie M.U.S.B.A.C.PERF. (Toronto)

Jan MacLean B.A. (Toronto)

Circulation Supervisor

Joanne Potma

Melania Varcabet

ADMINISTRATIVE STAFF

Rosemary Barlow *Publicity Assistant*

Margaret Bergin *Receptionist*

Maria Grace Branco *Secretary to the Dean*

Ellen Cotton *Assistant Registrar*

Wendy Deacon *Space Coordinator*

Jim Earls *Production Asst, Theatre*

Laurel Finn B.A. (Toronto)

Admissions Officer

Joanne Harada B.MUS. (UWO)

Public Relations Officer

Marnie Hare *Admin Asst Performance*

Terry Keto *Faculty Accountant*

Joe Lesniak *Building Manager*

William Mackrell *Manager/Technician*

Keyboard Instruments

Tina Orton *Secretary, Office of the*

Associate Dean

Fred Perruzza *Director of Theatre Operations*

*on leave 1990-91

Lois Skillen *Secretary, Office of the
Associate Dean*
Helen Sobolewski *Secretary to the Registrar*
Scott Thom *Technical Asst, Theatre*
Michael Twose *AV Technician*

**INSTITUTE FOR CANADIAN
MUSIC**

Jean Chalmers Professor
Harry Freedman, OC

**CANADIAN MUSIC EDUCATION
RESEARCH CENTRE**

Director Lee Bartel

**FLORENCE (MOON) & HERMAN
BRIEGEL TRUST FUND**

Established in 1986 by Mr James Briegel
to support special activities in the Faculty
of Music

1990 – *Master Classes*

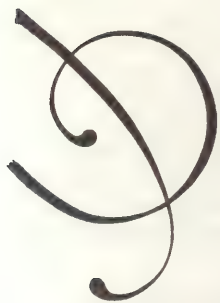
John Browning
Ray Dudley
Ani & Ida Kavafian
Renata Scotto
Victor Yampolsky

1991 – *Master Classes*

Dalton Baldwin
Pierre Boulez
The Cleveland Quartet
Glory of Mozart Vocal Classes
Mady Mesplé, Léopold Simoneau,
Maria Stader, Theodore Uppman
Richard Goode
Malcolm Lowe
Phil Myers
The Orford String Quartet
Jean-Pierre Rampal
Fred Sherry
Jeffrey Siegel

**WILMA & CLIFFORD SMITH
VISITOR IN MUSIC**

1986 Jon Vickers, CC, D.LITT.
1987 Sir Michael Tippett, O.M.
1988 Claude Frank
1990 John Poole
Richard Bradshaw
1991 Jean Lamon



ADMISSION INFORMATION

Students wishing to enrol in the Faculty of Music must be academically admissible to the University of Toronto, and are required to apply for formal admission to the University.

Musical admissibility is assessed by the Faculty of Music on the basis of an interview/audition. Before an interview/audition is arranged, the Faculty of Music Admissions Office must receive the completed Music Questionnaire. Deadline for return of the Questionnaire is March 1 (for the following September).

CONTACT

Music Information and Questionnaire

Admissions Office
Faculty of Music
University of Toronto
Toronto, Ontario M5S 1A1
416/978-3741

Official University of Toronto Application Forms/Academic and Residence Information

Office of Admissions
University of Toronto
315 Bloor Street West
Toronto, Ontario M5S 1A3
416/978-2190

ACADEMIC REQUIREMENTS

The University of Toronto reserves the right to determine whether or not credentials of degree-granting institutions in Ontario meet the standards for admission to University of Toronto programs.

1 Bachelor of Music Degree Program in Composition, Music Education, History & Literature, and Theory

Completion of a minimum of 30 credits for the Ontario Secondary School Diploma, with a minimum of 5 Ontario Academic Courses (OAC) **other than music**. One OAC must be English OAC I / anglais I or II.

2 Bachelor of Music Degree Program in Performance, Artist Diploma, Licentiate Diploma

Completion of a minimum of 30 credits for the Ontario Secondary School Diploma. Five of these courses must be at the Grade 12 Advanced level (not including Music).

Ontario Academic Courses (OAC) are not required.

Note: Music at the OAC (Grade 13) level (or equivalent) is highly recommended as preparation for the audition/interview for all programs.

Beginning September 1992 the Faculty will require 6 Ontario Academic Courses (OAC), one of which may be Music.

ADMISSION REQUIREMENTS FOR NON-MATRICULANT STUDENTS

Candidates who are at least twenty-one years of age and who have never completed Ontario Grade 13, or its equivalent, and who have resided in Ontario for at least one year as a Canadian citizen or permanent resident, may request consideration for admission as non-matriculants.

Proof of age is required.

Also required is completion, with high standing, of at least one of the Pre-University courses offered by Woodsworth College, University of Toronto. Information about admission as a non-matriculant, and about the Pre-University courses, is available from the University of Toronto Admissions Office. (416/978-2190)

MUSICAL REQUIREMENTS

1 Degree programs in Composition, History & Literature, Theory, Music Education

Major Performing Medium

All candidates are required to audition, demonstrating an acceptable level of performing

ability. Candidates for this program should present repertoire that represents their highest technical and musical levels. Total performance time for the audition material must be not less than 20 minutes, except for piano, organ and violin (35 minutes). *Memorization is not required.*

2 Degree Program in Performance/ Artist Diploma Program

Major Performing Medium

All candidates are required to audition, with superior performing ability expected. Applicants for the Performance programs should prepare repertoire that exhibits an advanced command of the instrument or voice, appropriate to a program that is preparation for a professional performing career. Total performance time for audition repertoire must be not less than 25 minutes, except for piano, organ and violin (45 minutes). *Memorization is required for piano, harpsichord and voice only.*

3 Licentiate Diploma Program – Piano only

A high level of playing ability is required, but the emphasis of the program is on teaching methods. Applicants for this program should prepare repertoire that exhibits the greatest command of the instrument, and is similar in level to the performance program. Total performance time for the audition material must be not less than 45 minutes. *Memorization is required.*

4 All Programs

Auditions are held throughout April; an earlier audition may be arranged. Audition programs must be approved by the Faculty of Music before an audition date will be assigned. Applicants living more than 800 km (500 miles) from Toronto may submit a taped audition. A \$25 non-refundable fee is levied for the application and audition procedure.

Interview (held with the audition)

Candidates are interviewed about their general musical knowledge and interests; brief tests on ear discrimination and theoretical skills will be conducted.

Theory All applicants are expected to have completed RCM Grade 2 Rudiments and RCM Grade 3 Harmony (or an acceptable equivalent). Candidates without these qualifications will write a Special Entrance Examination in Theory, set by the Faculty of Music.

Keyboard Proficiency is not an admission requirement for the Faculty of Music. However, students whose major instrument is not piano will find that piano skills at the level of Grade 6 (RCM) or equivalent will assist them in their studies. The Faculty does not require proof of (i.e. certificates) nor an examination in keyboard proficiency.

ADVANCED STANDING AND TRANSFER CREDIT

Advanced Standing in Applied Music is determined on the basis of the interview/audition.

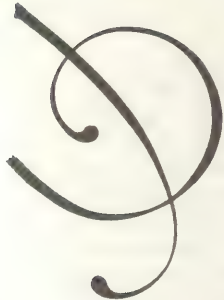
Transfer Credit for work completed at another university will be assessed on the basis of individual course content, grade achieved and equivalency to courses relevant to the student's program in the Faculty of Music. Requests for Transfer Credit should be submitted prior to registration, and no later than the end of the second week of classes, using the special form available from the Music Admissions Office. Detailed course descriptions, an official transcript and any other useful information should accompany the request. A fee of \$26 is levied for the processing of Transfer Credit requests. The fee does not apply to University of Toronto courses.

DIPLOMA IN OPERATIC PERFORMANCE

See page 52

SPECIAL PROGRAMS

See page 68



FEES

Tuition fees are established by the Governing Council of the University of Toronto and are set out in detail in the Schedule of Fees.

The two components of the annual fees are: Academic (including instruction and library), and Incidental Fees (including Athletics, Hart House, Health Service, and Student Organizations).

Additional fees may also be assessed to cover special services.

Fees are subject to change at any time by approval of the Governing Council.

The following information is intended only as a general guide and may be superseded by that in the Schedule of Fees, which should be consulted for accurate, detailed information.

Method of Payment Payment must be made in Canadian funds, payable to the University of Toronto, by certified cheque, bank draft or money order. Payment may be made at any branch of the Canadian Imperial Bank of Commerce, Royal Bank, Toronto-Dominion Bank, Bank of Montreal or Bank of Nova Scotia. Consult the Schedule of Fees for specific details.

Payment Deadlines Fees are due prior to registration and may be paid in full, or a minimum payment consisting of 60% of academic fees and 100% of incidental fees can be made as indicated in the Schedule of Fees. All accounts must be paid in full by January 15th.

To avoid delays and long line-ups, students are advised to pay fees early – by mail or at a chartered bank.

Service Charges After September 15 all outstanding balances, regardless of the source of payment, are subject to a service charge of 1-1/2% per month (18% per annum) calculated on the 15th of each month until the account is paid in full.

Late Registration Fee An administrative fee of \$35 will be levied for students registering after the last registration date published in this Calendar.

CURRENT FEES (1990-91)

Fees are subject to change at any time by approval of the Governing Council, University of Toronto

All Programs

Academic Fee	\$ 1,640.00
Campus services	166.25
Student Society fees	82.00
Total fee payable	\$ 1,888.25

Fees for Foreign Students

In accordance with the recommendations of the Government of Ontario, certain categories of students who are neither Canadian citizens nor permanent residents are charged special academic fees. In 1990-91 these were \$6,427.25. Refer to the Schedule of Fees for details.

Sanctions for Non-Payment of Fees Students who have not paid their accounts in full may not receive official statements of results, transcripts or diplomas, and may not re-register in the University until these accounts are paid.

Recognised University obligations include: tuition fees; academic and other incidental fees; residence fees and other residence charges; library fines; Bookstore accounts; loans made by colleges, faculties or the University; Health Service accounts; unreturned or damaged instruments, musical scores, materials and equipment; orders for the restitution of property or for the payment of damages and fines imposed under the authority of a divisional discipline policy.

MISCELLANEOUS FEES

Admission Audition	25.00*
Special Examinations	29.00
Instrument loan	68.00*
Special Issue Keys	40.00**
Letter of Confirmation	6.00*
Letter of Permission	29.00*
Transfer Credit	29.00*
Ensemble Music fee	27.00*
Opera Music Materials	42.00
Copies of Records	12.00
Copy of Exam	12.00*
Exam Script	12.00*
Petition to re-read exam	12.00***
Petition to recalculate a grade	12.00***
Recital tape	10.00*
Locker/lock rental	15.00*
Extra Calendar	4.00*

* = non-refundable

** = refundable, minus \$20 fee

*** = refundable, if decision is in student's favour

Materials fee may be charged for certain courses.

Transcripts of Record

Copies of transcripts are issued only at the student's request. Requests should be submitted in writing, or in person, to the Office of the Registrar, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Fees are \$6.00 for the first copy, and \$3.00 for additional copies issued at the same time. The fee must accompany the request. There is no charge for transcripts issued within the University. Transcripts are not issued for students who have outstanding financial obligations with the University.



Librarian Kathleen McMorrow; Rupert E. Edwards Foundation directors Joyce McLellan and J.B. McLellan

Opening of the new Faculty of Music Library, Rupert E. Edwards Wing.



REGISTRATION AND ACADEMIC REGULATIONS

Each student must register in the Edward Johnson Building in September as specified in the Schedule of Dates. Detailed information concerning course selection, auditions, placement tests, etc., will be mailed to returning and newly admitted students in the summer months.

The Faculty of Music reserves the right to withdraw courses listed in this Calendar, limit course enrolment, or make substitutions in a student's academic program, without giving prior notice.

The auditing of courses is not permitted in the Faculty of Music.

Confirmation of Courses

Students will be asked to check their courses in October to ensure that records are correct. In confirming courses, students are required to accept responsibility for their course registrations by signing and dating the program sheet.

Course Changes

Students are advised to consult the Schedule of Dates (page 3) to ascertain the dates by which courses may be added or dropped. Course change forms are obtainable from the Student Records Office, or the Receptionist.

Applied Music and Major Ensemble

All students should be prepared for a placement audition during Registration Week. This audition determines the student's assignment to a performing ensemble and, for those registering for the first time, to an applied music teacher. **These assignments are at the discretion of the Performance Division.**

All voice, string, wind and percussion students must audition in their major performance medium. Incoming piano and voice students will be required to perform a voice audition for choral placement.

Wind, string and percussion students are required to participate, on their major instruments, in a major ensemble, as assigned by the Performance Division.

Transfer and Withdrawal

Students wishing to change programs within the Faculty or University should consult with the Assistant Dean. A student may withdraw from the Faculty and the University up to February 15th without incurring academic penalty.

Letter of Permission (Study Elsewhere)

Students wishing to complete one or more courses at another university, for credit towards a Faculty of Music degree or diploma, must apply **in advance** to the Assistant Dean. Calendar descriptions and course outlines must be provided. An official Letter of Permission will be issued only for courses relevant to the student's program and deemed to be fully equivalent to an appropriate University of Toronto course. **Credit will not be given for courses taken elsewhere without a Letter of Permission from the Faculty of Music.** A fee of \$29 is levied for such letters.

FINAL EXAMINATIONS

Final examinations are held in April and May (for Y,S,H and B courses). Final examinations for F and A courses are held in December. Refer to the Schedule of Dates for details of the current year's exam dates.

Students should not make travel or other commitments until the exam timetables have been published.

Mis-reading of the examination timetables will not be accepted as grounds for petitions or academic appeals.

Missed exams, due to illness: see page 17, Aegrotat Standing.

RECITAL / APPLIED MUSIC EXAMINATION DEFERRALS

Students prevented from completing an Applied Music final examination or Recital because of a medical condition may Petition to have the examination deferred. The deadline for completing the deferred examination is October 31st of the next academic year. Should the medical disability persist beyond this date, the student may not remain registered in any courses requiring performance (e.g. Applied Music, Ensembles etc.), but may petition for special consideration and/or part-time status, after discussion with the Performance Division and the Coordinator of Student Records & Counselling.

1 Standing in a Course

Standing in a course requires a final mark of 50% or higher. The Faculty of Music uses the following grading system, excepting courses for which CR (Credit) or NCR (No Credit) apply:

Mark %	Grade
80 – 100	A Excellent
70 – 79	B Good
60 – 69	C Adequate
50 – 59	D Marginal
35 – 49	E Inadequate
0 – 34	F Wholly Inadequate

2 Standing in a Year

To receive standing in any year, a student must obtain an overall average of 60% or higher, based on the following scale:

Mark %	Grade
80 – 100	A
70 – 79	B
60 – 69	Pass
Less than 60%	Fail

A student with full-time status who obtains an "A" standing in the final year will graduate "With Honours".

Failure in First Year

A student who fails first year must reapply for admission through the Assistant Dean and will be considered with other first-year applicants; re-acceptance is not automatic.

A student repeating first year must achieve a cumulative average of 60% in the second attempt. Failure to do so will result in suspension from the Faculty.

Probationary Status

Students beyond first year whose cumulative average is below 60% will be placed on probation. Failure to achieve a cumulative average of 60% or better at the end of the probationary year will result in suspension from the Faculty for at least one year. A degree or diploma will not be granted if the cumulative average is below 60%.

Students who fail pre-requisite courses may find they are unable to enrol in a full program of the next higher year.

GRADING PRACTICES POLICY

The University of Toronto has adopted an official Grading Practices Policy to ensure that grading practices throughout the University reflect appropriate standards, and that the evaluation of students is made in a fair, objective manner. The policy also ensures that the academic standing of every student can be assessed accurately even when courses have been taken in different divisions of the University and evaluated according to different grade scales. The policy applies to all individuals and committees taking part in the evaluation of student performance in degree, diploma and certificate credit courses, excluding courses in the School of Graduate Studies. Grading practices within the Faculty of Music are consistent with the University's policies. The full text, with Faculty of Music amendments, is available in the Office of the Assistant Dean and Registrar. The major points, of which all students should be aware, are:

- 1 As early as possible in each course and no later than the last date for registration in a course, the instructor shall make available to the class the methods by which student performance shall be evaluated, including whether the methods of evaluation shall be essays, tests, examinations, etc., the relative weight of these methods in relation to the overall score, and the timing of each major evaluation.
- 2 After the methods of evaluation have been made known, the instructor may not change them or their relative weight without the consent of at least a simple majority of the students enrolled. Any changes shall be reported to the division or department.
- 3 Student performance in a course shall be assessed on more than one occasion. No one essay, test, examination, etc., should have a value of more than 80% of the grade.

- 4 In courses that meet regularly as a class there normally will be an examination (or examinations) conducted formally under divisional auspices and worth (alone or in the aggregate) at least one-third of the final grade. The relative value of each part of an examination shall be indicated to the student. In the case of a written examination, the value shall be indicated on the exam paper.
- 5 Commentary on assessed term work and time for discussion of it shall be made available to the student.
- 6 At least one piece of term work which is a part of the evaluation of a student performance, whether essay, report, review, etc., shall be returned to the student prior to the last date for withdrawal from the course without academic penalty.
- 7 Grades shall be recommended by the instructor in reference to the approved scales on the basis of each student's overall performance.
- 8 The Faculty of Music, through the Faculty Council, may exempt some courses from any of the above criteria.

Approval of Grades

Grades shall be recommended by the instructor to the division head. The grades shall then be reviewed and approved following the divisional review procedure. Grades shall not be reported or released to students as official until the divisional review has been carried out. The divisional review constitutes final approval of grades except when grades are changed on appeal.

Divisional Review Committee

(N.B. "Division" here refers to the Faculty of Music as a whole, not to the separate divisions within the Faculty.)

In each division, a committee chaired by the divisional head or a designate shall:

- (a) administer the implementation of the University Grading Practices Policy at the divisional level and oversee the general consistency of grading procedures within the division;
- (b) formulate, approve, and administer the division's specific regulations concerning the grade scale or scales to be used, the assignment of non-grade symbols for course work, classroom procedures and approved methods of evaluation;
- (c) review, adjust and approve course grades recommended by instructors. The grades

recommended for any individual student in the professional faculties may be adjusted according to his or her performance in the course or program as determined by the committee. *The divisional committee has the final responsibility for assigning the official course grade.*

Student Access to Examination Papers

- (a) All divisions should provide access to copies of the previous year's final examination papers, where feasible. Exemptions may be granted by an appropriate committee of the division or department.
- (b) All divisions should provide students with the opportunity within a reasonable time to review their examination paper where feasible. A recovery fee should be set to cover administrative costs including photocopying.
- (c) All divisions should provide, in addition to the customary re-reading of papers and the re-checking of marks, the opportunity for students to petition for the re-reading of their examination where feasible. A cost recovery fee should be set and returned where appropriate.

Conflict of Interest

Where the instructor or a student has a conflict of interest, or is in a situation where a fair and objective assessment may not be possible, this should be disclosed to the division head who shall take steps to ensure fairness and objectivity.

CODE OF BEHAVIOUR ON ACADEMIC MATTERS

The Governing Council of the University of Toronto has approved a Code of Behaviour which sets out clearly the standard of conduct in academic matters expected of members of the University community. The Code is enforced by the Provost and the Disciplinary Tribunal. Below are extracts from the Code, covering offences and sanctions as they apply to students. The full text is available from the Office of the Assistant Dean & Registrar.

Offences

In order to protect the integrity of the teaching, learning and evaluation processes of the University, it shall be an offence for any member, either at the University, at another educational institution or elsewhere,

- (a) (i) to use or possess an unauthorized aid or aids or obtain unauthorized assistance in, or to personate another person at any academic examination or term test or in connection with any other form of academic work;
- (ii) to represent as that of the member in any academic work submitted for credit in or admission to a course or programme of study or to fulfill a requirement for any degree, diploma or certificate, any idea or expression of an idea or work of another;
- (iii) to submit for credit in any course or programme of study, without the knowledge and approval of the member to whom it is submitted, any academic work for which credit has previously been obtained or is being sought in another course or programme of study in the University or elsewhere;
- (iv) to submit for credit in any course or programme of study any academic work containing a purported statement of fact or reference to a source which has been concocted.
- (b) to forge or in any other way alter or falsify any academic record, or to utter or make use of any such forged, altered or falsified record.
- (c) to remove books or any other library material from a University library without proper authorization, to mutilate library material or misplace it, or in any other way to deprive another member or members of the University of the opportunity to have access to library resources.
- (d) to make use of a computer for an unauthorized purpose or for any purpose other than that for which the computing access code was granted, or to access, use, alter, modify, read or copy datasets that do not belong to the member or are not intended for the use of the member, or to interfere with the legitimate use of a computer by another member or members, or to make use of an account or access code not legitimately belonging to the member or without the knowledge and permission of a member to whom it legitimately belongs; or
- (e) to access any University computer system without proper authorization, to modify, remove, use or prevent access to its programs or datasets, to damage or mutilate a computer, or in any way to deprive

another member or members of the University of the opportunity to have legitimate access to computer resources.

Sanctions

1. One or more of the following sanctions may be imposed by the Dean where a student or former student admits to the commission of an offence:

- (a) censure;
- (b) assignment of a mark of zero or a failure for the piece of academic work in respect of which the offence was committed;
- (c) assignment of a penalty in the form of a reduction of the final mark;
- (d) denial of privileges to use any facility of the University, including library and computer facilities;
- (e) assignment of a mark of zero or a failure for the course in respect of which the offence was committed;
- (f) suspension from attendance in a course or courses, a programme, an academic Division or unit, or the University for a period of not more than twelve months.

2. One or more of the following sanctions may be imposed by the Tribunal upon conviction of any student or former student of any offence:

- (a) the sanctions enumerated in clause 1 above;
- (b) suspension from attendance in a course or courses, a programme, an academic unit or Division, or the University for such period of time up to five years as may be determined by the Tribunal;
- (c) assignment of a mark of zero or a failure for any completed course or courses in respect of which any offence was committed or in any course or courses which have not been completed at the time the offence was committed;
- (d) recommendation of expulsion from the University;
- (e) recommendation for revocation of one or more degrees, diplomas and certificates.

Sanctions 1e through 2e are normally recorded on the transcript for a minimum period of five years.

Note: Withdrawal from a course prior to an offence being discovered will not preclude or affect any proceedings at the Departmental or decanal level, or prosecution before the Tribunal. After an offence is alleged, students may not withdraw from a course.

PROCEDURES FOR SUBMITTING PETITIONS AND ACADEMIC APPEALS

Petitions

Students seeking exemption or other variations from academic regulations during the school year should apply to the Coordinator, Student Records and Counselling (Room 141) for an official Petition form. Before the Petition is written students must consult with the Coordinator or the Assistant Dean to ensure that a Petition is clearly worded and appropriate to the situation.

To enter a Petition, the student prepares a written statement:

- stating clearly the special consideration requested;
- stating clearly the reasons(s) why the student believes an exception to the rules is appropriate; and
- appending supporting documents (letters, medical certificates etc)

Medical certificates submitted must indicate the following:

- that the student was examined at the time of the illness;
- the nature of the illness and duration of the debility;
- the physician's professional opinion as to whether the student should receive special consideration on medical grounds.

Upon completion, the document should be submitted to the Coordinator, Student Records and Counselling, for presentation at the next meeting of the Petitions Committee. Students are notified in writing of the decision.

ACADEMIC APPEALS

The Academic Appeals Committee of the Council of the Faculty of Music has been established as the formal structure within the Faculty for the hearing of appeals against a final mark in a course. Within the Faculty, final decision on an appeal rests with this Committee, which reports to Faculty Council for information.

It is not necessary to submit a formal Appeal to request that a final examination be re-read, or that a grade be re-calculated. Such requests may be submitted as Petitions; a fee of \$11.00 is levied, refundable if the decision is in the student's favour.

Procedures

- 1 A student wishing to appeal a final mark must first arrange an interview with the instructor and/or the divisional coordinator.
- 2 If this meeting does not resolve the question satisfactorily, the student will then meet with the Assistant Dean to discuss the preparation and submission of the official Appeal.
- 3 **Time limit – Appeals must be submitted within ninety days of the issuing of the official Statement of Results.**
- 4 The written notice of appeal must state the nature and grounds of the appeal and must be accompanied by any documents or material which will be used in support of the appeal. If the appellant is unable to obtain part of the supporting documentation within the ninety days deadline, an application may be made to the Dean of the Faculty of Music for an extension of time, not to exceed thirty days.
Note: No Appeal will be accepted unless the grounds are reasonable and clearly stated. Supporting documentation will not be accepted after the deadline, unless prior approval has been given for late submission.
- 5 Receipt of the appeal will be acknowledged by the Chairman of the Academic Appeals Committee in a letter sent by registered mail or other receipted delivery. It is the responsibility of the appellant to ensure that a current mailing address is provided to the Chairman.
- 6 The Chairman will set a date and time for the appeal to be heard. The appellant will be notified of the date, time and place of the meeting by registered mail or other receipted delivery, at least two weeks prior to the meeting date.
- 7 The student has the right to appear before the Academic Appeals Committee, with or without an adviser. If the student intends to be accompanied by an adviser this must be communicated on the notice of the appeal.
- 8 The Academic Appeals Committee is required to arrive at a majority decision and this decision, together with reasons for the decision, will be sent to the appellant by registered mail or other receipted delivery within two weeks of the hearing of the appeal.
- 9 A further appeal from the decision of the Faculty of Music Academic Appeals Committee may be commenced by filing a notice of appeal with the Secretary of the

Academic Appeals Board of the Governing Council of the University of Toronto, **no later than ninety days** after the decision from which the appeal is being taken has been communicated in writing to the appellant.

AEGROTAT STANDING

If the ability of a student to complete a course is affected by illness or domestic problems beyond his/her control, a petition may be made for special consideration. If there are adequate grounds, the Faculty will determine the status of the work already done and the steps that must be taken to complete the course. Alternatively, a recommendation may be made by the Faculty to grant Aegrotat Standing in the course. Petitions must be filed with the Assistant Dean on or before the last day of the relevant final examination period, together with a medical certificate including the statement that the student was examined at the time of the illness, or other relevant documentation. If necessary, the medical certificate or documents may follow, but the petition must be submitted before the examination period ends; **late petitions will not be considered.**

Aegrotat Standing in a course carries the "AEG" designation on the official transcript; no numerical or letter grade is assigned.

The Faculty of Music reserves the right not to grant Aegrotat Standing more than once to any one student.

ACCESS TO STUDENT ACADEMIC RECORDS

The University of Toronto has established an official policy on Access to Student Academic Records. The full text is available in the Office of the Dean, or the Assistant Dean; the extracts published below provide an overview of the main points of the policy.

The "official student academic record" shall contain:

- (a) Registration and enrolment information; fees forms.
- (b) Results for each course and academic period.
- (c) Narrative evaluations of a student's academic performance, used to judge his/her progress through an academic program.
- (d) Results of any petitions and appeals filed by a student.
- (e) Medical information relevant to a student's academic performance which has been furnished at the request or with the consent of the student concerned.
- (f) Letters of reference which may or may not have been provided on the understanding that they shall be maintained in confidence.
- (g) Personal information which is required in the administration of academic records such as name, address, telephone number, citizenship, social insurance number.

Upon written request a student may, within 30 days of the receipt of the request, examine and have copies made of his/her academic record as defined above, with the exception of letters of reference which have been provided on the understanding that they shall be maintained in confidence.

Members of the teaching and administrative staff of the University shall have access to relevant portions of a student's academic record for purposes related to the performance of their duties. A staff member requesting information must have a legitimate need to have the requested information for the effective functioning of the position or office.

Access to medical information shall be granted to members of the teaching and administrative staff only with the prior expressed or implied consent of the student and, if applicable, in the case of a medical assessment, the originator (physician, etc.) of such.

By the act of registration, a student gives implicit consent for a minimal amount of information to be made freely available to all enquirers: the academic division(s) and the sessions(s) in which a student is or has been registered, and the degree(s) received and date(s) of convocation.

Recognized campus organizations in the University shall have access to the above registration information, as well as to the residence address and telephone number of students named by that organization for the legitimate internal use of that organization, excepting those students who have requested that this information not be disclosed.

The University reserves the right to withhold access to the statements of results and transcripts of students who have outstanding debts. The University may also choose not to release the official diploma to such students nor to provide written or oral certifications of degree on their behalf.

ATTENDANCE AND UNSATISFACTORY WORK

Students whose attendance or work is deemed to be unsatisfactory may have their registration cancelled at any time by the Faculty. The Council may suspend a student from registration in the Faculty for a given period of time not exceeding two years for unsatisfactory work. The student must then reapply for admission.

OPTIONAL RECITALS

Students wishing to give recitals that are not required as part of their programs must receive permission from their Applied Music instructor and the Performance Division.

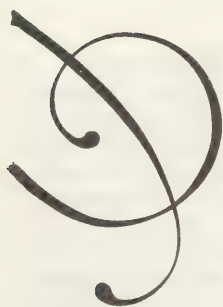
PERFORMING ENGAGEMENTS

During the academic year many students wish to take advantage of performing opportunities that may enhance and complement their studies in the Faculty of Music. Should a scheduling conflict arise because of a performing opportunity, this must be reported to the Performance Division, where an attempt will be made to resolve the problem. Students must realise, however, that academic obligations take priority over any outside engagement. The Performance Division requires that students complete, *well in advance*, an Outside Engagement form if an absence from the Faculty of Music is to be requested.



Master class with Renata Scotto

Photo: Greg Holman Photography



STUDENT SERVICES

UNDERGRADUATE ASSOCIATION

The Undergraduate Association is the official undergraduate organization in the Faculty of Music. The object of the Association is "to promote the interests of undergraduates in the Faculty of Music, to cultivate relations between the faculty and the student body in University activities, and to further goodwill among the members themselves."

Officers are elected annually, and these persons, along with appointed committee chairpersons, form the Executive Committee. Various standing committees are responsible for planning and coordinating a number of student functions.

The President of the Association is an ex-officio member of the Faculty Council, and the Association organizes the election of student members to Council. 978-6669

COUNSELLING, ADVICE AND HELP

Students may seek advice and help from many sources within the Faculty and the University. In the Faculty of Music the Assistant Dean and the Coordinator of Student Counselling are always willing to talk with students on any matter of concern: academic, emotional, financial, domestic or personal problems.

Students having difficulties with any course should not hesitate to bring this to the attention of the instructor. The Divisional Coordinators are also most interested in helping with academic problems. The **University of Toronto Student Health Service** offers a comprehensive range of medical assistance that includes counselling for emotional and psychiatric problems. This service is completely confidential and does not become part of a student's academic file. The Health Service is located in the Koffler Student Services Centre, 214 College Street. (978-8030 Medical; 978-8070 Psychiatric.) There is no charge to students for this Service.

Also in the Koffler Student Services Centre is the **Counselling & Learning Skills Service** (978-7970) where students may receive

special counselling for personal and emotional matters. Trained counsellors will also help with "exam anxiety" and offer advice on learning skills.

Students are encouraged to seek help as soon as a problem becomes apparent. There may be a simple solution immediately available; it is always wise to act promptly.

SERVICES TO DISABLED PERSONS

A Coordinator is available to provide personal support and liaison with academic and administrative departments on campus, and with agencies off-campus, and to organize volunteers to assist in various ways. There are devices to aid print-handicapped students on all three campuses and personal amplification systems to aid hard-of-hearing students for loan from the Coordinator.

The office is located in the Koffler Student Services Centre, 214 College Street, Toronto, Ontario M5T 2Z9
416/586-8060 (Also TDD)

CAREER CENTRE

The Career Centre, located in the Koffler Student Services Centre, provides career counselling and employment services to students and recent graduates. Counsellors are available to assist students in the investigation of careers, clarification of goals and the development of employment-related skills, through workshops and individual appointments. The Career Resource Library is a valuable resource in the formulation of career plans and in the search for employment. It includes calendars for universities and colleges in Canada, the U.S., and overseas, as well as a wealth of information on occupations, career planning and related subjects. Resources to help the job-seeker include market research reports and information on potential employers. During the academic year, the Centre sponsors a series of Career talks at which people from the professions and other fields discuss their career areas. Permanent employment is available to graduating

students through the On-Campus Recruitment Programme which runs from September until March. After that, recent graduates may seek employment through the Permanent Employment Service. Summer and part-time jobs are also posted at the Centre. Seminars on all aspects of the job search are held regularly.

UNIVERSITY HOUSING SERVICE

The Housing Service maintains a list of U of T on-campus residences and other accommodation off-campus. Residence information should be requested well in advance and applications should be returned to the appropriate residence office as quickly as possible, and should not be delayed while waiting for academic admission.

Cost: on-campus residences average about \$2700 for the academic year (add about \$2300 for compulsory meal plans, where applicable).

Rooms off-campus average \$300–350 per month. Private apartments range from \$550–\$700 for one- or two-bedroom suites. It is common for a group of students to share larger apartments.

Many students arrange temporary housing in advance of arriving in Toronto, then make use of the Housing Service files to locate more appropriate accommodation. A rental period beginning August 1st (or Oct 1st) avoids the September 1st crush. It generally takes from one to three weeks to complete a satisfactory off-campus rental agreement. A list of temporary housing is available at the Housing Service on request.

The Service also acts as an admissions office for the Family Housing Apartment Complex which is primarily for full-time U of T students who are married or who have dependent children, or both. Applications should be made twelve to sixteen months in advance.

**University Housing Service
Koffler Student Services Centre
University of Toronto
Toronto, Ontario M5S 1A1
978-8045**

OFFICE OF THE UNIVERSITY OMBUDSPERSON

The University ensures that the rights of its individual members are protected through the Office of the University Ombudsperson which investigates complaints against the University, from any member of the University. The Ombudsperson offers advice and assistance with problems unresolved through regular University channels, and can recommend changes in academic or administrative procedures where this seems justified. The Ombudsperson has access to all relevant files and information, and to all appropriate University officials.

All matters are handled in confidence unless the individual involved approves otherwise. The Ombudsperson is independent of University administrative structures, and is accountable only to the Governing Council.

**Office of the University Ombudsperson
University of Toronto
16 Hart House Circle
Toronto, Ontario M5S 1A1
978-4874**

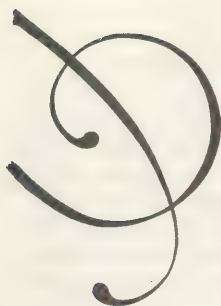
SEXUAL HARASSMENT EDUCATION, COUNSELLING & COMPLAINT OFFICE

The University of Toronto does not tolerate any form of sexual harassment and is actively endeavouring to provide an environment free of it.

The Sexual Harassment Education, Counselling & Complaint Office was established to educate the University community on this issue. The Sexual Harassment Officer also provides counselling to those people who are the object of unwanted sexual attention and to those who are alleged to have sexually harassed someone.

The services of the Sexual Harassment Office are available to all members of the University. All complaints and requests for information are kept completely confidential unless the individuals involved approve otherwise.

To receive further information, or to file a complaint, contact the Sexual Harassment Education, Counselling & Complaint Office, University of Toronto, Rm 302, 455 Spadina Avenue, Toronto, Ontario M5S 2G7. (978-3908).



FINANCIAL ASSISTANCE

The Faculty of Music offers a broad range of scholarships and awards to registered students, and has available a Bursary fund to assist those students requiring financial aid.

Students entering first year in the Faculty of Music undergraduate programs are also eligible for University of Toronto Admission Scholarships; application information is available in most Ontario secondary schools or may be obtained from the University of Toronto's Office of Student Awards.

During the academic year students may take advantage of employment opportunities within the Faculty of Music: orchestra manager/librarians, house managers, cloak-room attendants, ushers, library assistants, occasional office assistance. Requests for student musicians for events within the University are also posted. Details are available in the Office of the Associate Dean, or the Library (for student assistants).

General Information

Students should understand that they themselves must bear the cost of attending university and should not depend on receiving bursaries and/or scholarships from the Faculty of Music or the University of Toronto. It is the policy of the University that students needing financial assistance should consider the first means of help to be their governments' student aid schemes.

A Bursary is an award given to a student who can demonstrate financial need. While need is a major consideration, a student's record must indicate that he or she would benefit from further education. **Application is necessary for a Bursary.**

A Loan is granted to a student demonstrating financial need. The sum loaned must be fully repaid by the student to the loaning body at an interest rate established at the formal completion of the loan agreement. **Application is necessary for a loan.**

A Scholarship or Prize is awarded to a student for high academic and musical achievement. Applications are not normally necessary for scholarships, but students should consult the detailed listings below.

When any award is granted upon standing obtained in part of the work of any academic year, the candidate must obtain standing in the work of the academic year as a whole.

UNDERGRADUATE BURSARIES

Faculty of Music Special Bursaries

Open to students in all full-time undergraduate programs. Limited funds are available throughout the academic session to students who demonstrate financial need in order to continue their education. **Applications should be submitted to the Assistant Dean no later than October 31st.**

Dorothy Koldofsky Adelman Bursary

Established 1987

To encourage and assist students in the study of violin.

Isadore Dubinsky Memorial Bursary

Established 1988

Value \$150

Established in memory of Isadore Dubinsky, for fifty years a member of the Toronto Symphony string section. Awarded to a violin student registered in a degree or diploma program, on the basis of financial need.

Goodman-Meyer Bursary Fund

Established 1990

Awarded annually to a full-time student needing assistance.

Bernadette Graham Bursary

Established 1987

To be awarded to students on the basis of financial need which has arisen as the result of a serious illness or handicap.

Women's Musical Club Mary Osler Boyd Award *Established 1960*

Value \$900

Awarded to a student registered in the second or higher year of any course in the Faculty of Music who shows promise of outstanding achievement in music and is in need of financial assistance to continue his or her studies.

1990-91 *Xiao Liao*

Boyd Neel Bursaries *Established 1983*

Awarded to gifted violin, viola, cello or double bass students in the Performance degree or diploma programs who demonstrate financial need.

FACULTY OF MUSIC ADMISSION SCHOLARSHIPS

Elizabeth Burton Scholarship

Established 1975

Value approx \$1300

Awarded to a gifted student on admission to the first year of any full-time program in the Faculty of Music.

1990-91 *Boris Kris*

W.O. Forsyth Admission Scholarship

Established 1985

Value \$1200

Awarded to a gifted pianist upon admission to the first year of any Performance program. This award is renewable in 2nd, 3rd and 4th years, provided first-class standing is maintained in piano Performance courses, and overall achievement is high.

1990-91 *Anthony Zarb*

Renewals: Leslie Dala, Donna Mak, Sorim O

Andrew Alexander Kinghorn Scholarships *Established 1978*

Value \$500 to \$800

To be awarded to gifted students entering any first year program in the Faculty of Music.

1990-91: *Janet Anderson, Stuart Brawley, Byron Dueck, Mark Fewer, Mary-Katherine Finch, Israel Harriott, Jee-Hyun Lee, Josep Tetreau*

Guitar Society of Toronto

Value \$500

Awarded to a guitar major entering a first-year program.

1990-91 *Robert Matys*

Donald McMurrich Memorial Scholarship *Established 1975*

Value approx \$900

Awarded to a gifted student whose major instrument is the Double Bass. Preference will be given to a student entering the first year of studies in the Faculty of Music, but students in second or higher years will be considered.

Music Alumni Admission Awards

Value variable

Awarded to gifted students on admission to any full-time undergraduate program.

1990-91 *Tara-Louise Perrault*

Eric James Soulsby Scholarship

Established 1985

Value \$500

Awarded to a gifted student on admission to the first year of any full-time program.

1990-91 *Christopher Matey*

Arnold Walter Memorial Award

Established 1975

Value variable

To be awarded to a student on admission to the first year of the performance degree program, who displays potential for excellence.

1990-91 *Judith Rietveld*

Don Wright Admission Award

Established 1979

Value \$750

Awarded to a student entering the first year of full time studies; preference will be given to an instrumentalist who intends to complete the Music Education program. Gift of Mr. Don Wright.

1990-91 *Kim Morris*

University of Toronto Admission Scholarships

Value \$1600-\$2200

Renewable in 2nd, 3rd and 4th years, provided first-class standing is maintained.

1990-91 *Marta DeLuca, Ruth Woodward*
Renewals: Robert Carli, Jennifer Griesbach, Brett Polegato, Erika Raum, Carmen Wiebe

IN-COURSE SCHOLARSHIPS

Application is not required for these awards, with the exception of the Jean Chalmers Award. Selection is made in June, for the following September registration.

Howard F Andrews Memorial Prize

Established 1989

Value \$300

To be awarded annually to an outstanding performer in a Faculty of Music ensemble.
1990–91 *Don Lyons, Opera Orchestra*

F. W. Boddington Memorial Scholarship

Established 1972

Value \$500

Awarded to a student in 1st, 2nd or 3rd year whose applied music major is a woodwind or brass instrument, who registers in the Music Education program the subsequent year, and who states the intention to enter the teaching profession.

1990–91 *Lynn Kernohan*

Boosey & Hawkes (Canada) Ltd. Scholarship

Established 1958

Value \$250

Awarded to a student in the Music Education program, entering 2nd year, who ranks high in 1st year, shows particular excellence in instrumental music, and is recommended by the Music Education Division. Preference will be given to a student whose applied music major is a wind instrument.

1990–91 *Lynn Kernohan*

Jean Chalmers Award

Established 1967

To assist one or more exceptionally promising students of the Faculty of Music in taking master classes or lessons from a distinguished performing artist not on the staff of the Faculty of Music or the Royal Conservatory of Music, either one visiting the Faculty or RCM for the special purpose of giving such classes or lessons, or one giving such classes elsewhere in Canada. In making the award, consideration is given to the financial need of the student. **Application to the Assistant Dean by May 1st.**

1990–91 *Peter Bergamin, Jeffrey McCune*

Jean Chalmers Scholarships

Established 1989

Value \$1,000

Awarded to an outstanding student in the second or higher year of any full-time program.
1990–91 *Marc Bartolo, Darrell Steele, Carmen Wiebe, Beata Wozniak*

George Coutts Memorial Scholarship

Established 1965

Value approx \$200

Awarded to a student entering 4th year, who obtained first class honours in the 3rd year of

a degree program and who is "a fine person and of sound musicianship".

1990–91 *Mary Ann Kosa*

W. James Craig Opera Orchestra Award

Established 1983

Value \$500

In recognition of a student who makes a significant contribution to opera productions in the opera orchestra.

1990–91 *Don Lyons*

William Croombs Memorial Scholarship

Established 1977

Value approx. \$1400

Awarded to an outstanding student majoring in Music Education whose special career interest is in elementary music education.

1990–91 *Anne Kong*

Sylvia Jane Crossley Scholarship

Established 1988

Value approx \$500

Established by Sylvia Jane Crossley to recognize excellence in the field of Music History & Literature. Awarded to a student entering the 3rd or 4th year of the program, on the basis of achievement of the highest standard.

1990–91 *Diane Wells*

Fiorenza Drew Fellowship

Established 1966

Value variable

A fund established in memory of Fiorenza Drew, daughter of Edward Johnson, to assist one or more gifted singers, registered in their final year of study in the Faculty of Music, in pursuing advanced study or attending master classes, competitions or auditions. **Application to the Assistant Dean.**

Percy Faith Award

Established 1974

Value approx \$1500

Awarded to a student of outstanding talent and achievement in the 2nd or higher year of any full-time program.

1990–91 *Sonja Maria Boon, Jennifer Griesbach*

Victor Feldbrill String Scholarship

Established 1971

Value \$300

Awarded to a gifted violin, viola, cello or double bass student who is in the Performance degree or diploma program but not in a graduating year.

1990–91 *Sophie Drouin*

Lorand Fenyves String Scholarship

Established 1988

Value \$500

To be awarded to a gifted string student registered full-time in the 2nd or higher year of the Performance program.

1990–91 *Irena Grunberg*

Nick Gelmych Violin Scholarship

Value approximately \$1200

To be awarded annually to a violin student of outstanding talent who is registered full-time in any year of a Performance program in the Faculty of Music.

1990–91 *Debbie Diamond*

Jacob and Sarah Goldman Memorial Scholarship

Established 1975

Value approx \$125

Awarded to a female student in 3rd or 4th year of the Music Education degree program, who is outstanding in her academic work and in her potential as a music teacher in Canadian schools.

1990–91 *Batya Levy*

Glenn Gould Composition Award

Established 1985

Value \$1000

Awarded annually to a student in any year of the Composition program, who has demonstrated excellence in both academic and music studies.

1990–91 *Veronika Krausas*

Glenn Gould Memorial Scholarship

Established 1986

Value \$1200

Funded by friends and admirers as a memorial tribute to Glenn Gould. Awarded annually for musical and academic excellence to a student in the 2nd or higher year of any program.

1990–91 *Mark Anson-Cartwright*

Doreen Hall Scholarship

Established 1987

Value approx \$600

Established by "Music for Children – Carl Orff Canada – Musique Pour Enfants". Awarded to an outstanding student preparing for a career in Music Education, particularly with children. Preference will be given to a student with interest in Orff-Schulwerk training.

1990–91 *Linda Traversey*

Morris Hanisch Scholarship

Established 1986

Value approx \$650

Awarded annually to a student in the 2nd or higher year of a program, whose major instrument is piano, and who has demonstrated commendable progress both musically and academically.

1990–91 *Batya Levy*

Leslie John Hodgson Scholarship

Established 1971

Value approx \$350

Awarded to a student in a performance program.

1990–91 *Chenoa Anderson*

Walter Homburger Scholarship

Established 1975

Value approx \$1500

Awarded to a full-time student for outstanding achievement at the completion of the 1st year of a performance degree or diploma program.

1990–91 *Erika Raum*

Irene Jessner Scholarship

Established 1988

Value approx \$500

To be awarded to an outstanding voice student in any degree or diploma program on the recommendation of the Dean and the Scholarships & Awards Committee, in consultation with the Opera Division and members of the voice faculty.

1990–91 *Barbara Hannigan*

Hugh LeCaine Memorial Scholarship

Established 1979

Value \$300

Awarded to a gifted student entering the 3rd year of the Composition program.

1990–91 *Gordon Steinberg*

Barry Manilow Scholarship

Established 1985

Value approx \$700

Funded by Mr Barry Manilow in recognition of his interest in all fields of musical training. Awarded annually to a student entering the 2nd, 3rd or 4th year of any program, who has demonstrated commendable ability in both musical and academic studies.

1990–91 *Mark Huang*

Ben McPeck Scholarship *Established 1983*
Value approx \$650
Awarded to an outstanding student in 2nd or 3rd year of the Composition program.
1990–91 *Lynn Muzzerall*

Paul H Mills Scholarship
Value approx \$1000
Funded by the Toronto Mendelssohn Choir Foundation. Awarded annually to an outstanding student of voice in any degree or diploma program in the Faculty of Music, or in the Master of Music program in the School of Graduate Studies.
1990–91 *Brett Polegato*

John Moskalyk Memorial Prize
Value approx \$100
A fund established in memory of the late John Moskalyk. The award will be made to a violinist in the Bachelor of Music Performance degree program, or the Artist Diploma program.

Music Alumni Scholarships
Value \$500
Awarded to an undergraduate student in the Faculty of Music on the basis of academic excellence.
1990–91 *Robert Carli, Esther Leung*

Miriam Neveren Memorial Scholarship
Established 1989
Established by Mrs Earl C Lyons in memory of her sister, Miriam Neveren. The award, which is provided in perpetuity, is of the value of the annual income of a capital donation. Preference will be given to a student entering Year 4 of the piano Performance degree program who has demonstrated musical and academic excellence. It is the donor's hope that the recipient also will have displayed qualities of leadership through involvement in student and professional activities. Not tenable with other Faculty of Music awards.
1990–91 *Miki Hayashi*

Vladimir Orloff Scholarship
Established 1975
Value \$500
Awarded to a full-time Performance degree or diploma program student majoring in a stringed instrument.

Kathleen Parlow Scholarships
Established 1965
Value \$1000 each
The estate of the late Kathleen Parlow provides scholarships for violinists, violists and cellists in the Bachelor of Music Performance degree or Artist Diploma programs.
1990–91 *Sophie Drouin, Jeremy Bell, Corey Gemmell*

Margaret Boswell Parr Scholarship
Established 1985
Value \$300
A memorial to Toronto musician, Margaret Boswell Parr, awarded annually to a student entering the 2nd or higher years of the Piano Performance program.
1990–91 *Paula Kwiatkowska*

Luciano Pavarotti Scholarship
Established 1986
Value approx \$1600
Awarded to an outstanding voice student in any degree or diploma program of the Faculty of Music.
1990–91 *Russell Braun*

Raag-Mala Music Society (Toronto) Scholarship
Established 1989
Value \$1000
Awarded annually to a full-time student who has achieved excellence in both musical and academic studies. Preference will be given to a student entering Year 2, 3 or 4 of the Performance degree program. Established by the Raag-Mala Music Society (Toronto), which promotes Indian classical music in Canada by arranging concerts featuring artists of international acclaim.
1990–91 *Willie Wiebe*

Teresa Wolfe Rashkis Voice Scholarship
Established 1988
Value \$500
Established in recognition of Teresa Wolfe Rashkis, international concert artist. Awarded annually to a voice student registered full-time in the Performance degree or Artist Diploma program, on the basis of merit and musical achievement.
1990–91 *Marcos Pujol*

Godfrey Ridout Scholarship

Established 1986

Value approx \$800

Awarded to a student entering 3rd or 4th year who best demonstrates those qualities Professor Ridout admired: solid musicianship, breadth of knowledge of music literature and history, general intellectual cultivation, and the power to communicate with polish both orally and in written prose.

1990–91 *Mark Anson-Cartwright, Jennifer Griesbach*

Rodgers Instrument Corporation Scholarship

Established 1990

Value \$1000

Awarded to a graduate or undergraduate student in keyboard performance. Preference given to organ performance students. Established by the Rodgers Instrument Corporation (Canada) to foster education in keyboard performance.

Rosedale IODE (Hanna Matilda Inglee)

Award in Music *Established 1975*

Value \$500

Awarded to a student registered in the Music Education degree program.

1990–91 *Lisa Iwasaki*

Monica Ryckman Trust Award

Established 1989

Awarded to an outstanding student in the Faculty of Music in any undergraduate program.

1990–91 *Paula Kwiatkowska, Melanie Paul*

Clementina Sauro Memorial Award

Established 1980

Value approx \$125

Awarded to a student majoring in Music Education who has demonstrated proficiency in voice, and who shows promise of being an effective teacher of vocal music.

1990–91 *Mark Huang*

Peter Screaton Skinner Prize

Established 1966

Value approx \$125

The annual income from a fund established by the friends of the late Peter Screaton Skinner, to be awarded to an organ student enrolled in a program leading to the Bachelor of Music degree.

Argero Stratas Scholarship

Established 1965

Value \$500

Awarded to a student in the Performance programs who demonstrates artistic merit in voice. Awarded alternately in the Faculty of Music and the Royal Conservatory of Music.
1990–91 *RCM*

Norman & Hinda Tobias Memorial Scholarship

Established 1975

Value approx \$500

Awarded to an outstanding student in the Performance programs whose major is a woodwind instrument.

1990–91 *Colleen Cook*

Healey Willan Scholarship

Established 1981

Value TBA

Supported by the family and friends of Healey Willan. Awarded to a student of high academic standing entering 3rd or 4th year. Preference will be given to students in the Composition or History & Literature programs.

Women's Art Association of Canada

Margaret Maude Phillips Award

Established 1981

Value \$1500

Awarded to a 3rd-year Music Education student entering 4th year in the autumn, and who intends teaching in secondary school.

1990–91 *Larry Sereda*

Women's Musical Club Joan B Wilch

Scholarship in Voice

Established 1985

Value \$500

Established by the Women's Musical Club of Toronto, in memory of past president Joan B Wilch. Awarded annually to a gifted singer entering the 2nd or higher years of the Performance Degree or Artist Diploma programs.

1990–91 *Hope Nightingale*

Don Wright Scholarship (Arranging)

Established 1980

Value \$750

Awarded to a student who demonstrates accomplishment in the field of Music Arranging or Jazz. Preference will be given to a student in the Music Education program. Gift of Mr. Don Wright.

1990–91 *Stephen Zurakowski*

Ken Young Scholarship, Guitar Society of Toronto

Value \$800

Awarded to a 3rd or 4th year guitar student in any program.

1990–91 *Danielle Cumming*

FACULTY OF MUSIC GRADUATING SCHOLARSHIPS

Awarded June 1990

Eaton Graduating Scholarship

Established 1948

Value \$3000

To assist a student at the beginning of a professional career, the Eaton Graduating Scholarship, the gift of the Eaton Foundation, is awarded each year to the graduating student in the Performance degree or diploma program who has attained the highest proficiency in the graduating year.

1990 *Krista Buckland*

William Erving Fairclough Scholarship

Established 1966

Value approx \$1000

The estate of the late Lathan True provides a scholarship in memory of the late William Erving Fairclough. This scholarship is for holders of the degree of Bachelor of Music in the University of Toronto for the purpose of studying organ playing or advanced composition in the United States or Europe. The award may be renewed for a second or third year.

1990 *Eun Seong Cho*

W O Forsyth Memorial Scholarship

Established 1970

Value \$2000

Awarded to the Performance degree or diploma student, majoring in piano, whose work is most meritorious. The award is intended to enable the winner to pursue further musical study.

Neil D Graham Scholarship

Established 1986

Value approx \$1400

Awarded to a graduating student in any full-time degree program who has attained the highest proficiency in the graduating year.

1990 *Lori Kernohan*

Music Alumni Graduating Scholarship

Established 1988

Value \$1000

1990 *Valdine Anderson, Sharon Pearson*

Women's Art Association of Canada

Luella McCleary Award *Established 1974*

Value \$1500

Awarded to an outstanding woman student in the graduating class in the performance or opera programs.

1990 *Carroll Kim*

OPERA DIVISION

The following awards are offered only to students registered full-time in the Opera Diploma program of the Faculty of Music.

BURSARIES

Opera Division Bursaries

Awarded on the basis of financial need. These bursaries are available to full-time students in the Opera Diploma program. **Application is necessary.**

OPERA DIVISION SCHOLARSHIPS

Frederick Malcolm Croggon Scholarship

Established 1986

Value approx \$600

Established in memory of Frederick Malcolm Croggon, to commemorate his long-standing interest in the Faculty of Music's operatic activities.

1990–91 *Brian Nickel*

John & Margaret Eros Memorial Scholarship *Established 1973*

Value \$500

1990–91 *Karen Olinyk*

Helen & Arthur Kennedy Scholarship

Established 1984

Value \$1500

Awarded annually to a gifted student, or to an outstanding production trainee.

1990–91 *Robert Hennig*

Harold A. Kopas Charitable Foundation

Established 1985

Value \$1500

1990–91 *Nils Brown*

Felix & Ruth Leberg Scholarship*Established 1987*

Value approx \$900

Awarded to a student registered full-time in any year of the Opera Diploma program, with preference given to an outstanding student entering first year.

*1990–91 Rebecca Poff***Ruby Mercer Opera Fellowship***Established 1986*

Value approx \$2000

To be offered to an outstanding singer in the Opera program of the Faculty of Music. In addition to talent and merit, the financial needs of the student may be taken into account in awarding the Fellowship.

*1990–91 Sally Dibblee***John Pump Opera Scholarship***Established 1985*

Value approx \$135

Awarded annually to a gifted singer entering the first year of studies in the Opera Diploma program.

*1990–91 Shelagh Tyreman***Bill Stevens Memorial Scholarship***Established 1985*

Value \$500

Donated by the Niagara Region Opera Guild.

*1990–91 Gregory Carpenter***CANADIAN OPERA WOMEN'S COMMITTEE SCHOLARSHIPS****Canadian Opera Women's Committee Scholarship***Established 1980*

Value \$800

To be awarded annually to an exceptionally talented student.

*1990–91 Randall Jakobsch, Stephanie Petropoulos***COWC Past Presidents' Scholarship***Established 1987*

Value \$600

*1990–91 Martin Houtman***Canadian Opera Junior Women's Committee Scholarship***Established 1981*

Value \$500

Awarded to a student registered full-time in the Opera Diploma program in the Faculty of Music.

*1990–91 Margaret Terry***Herman Geiger-Torel Operatic Scholarship***Established 1978*

Value \$1000

This scholarship, created to honour the many contributions of Dr Torel to opera in Canada, will be awarded to an exceptionally talented student.

*1990–91 Catherine Duff***Andrew MacMillan Scholarship***Established 1978*

Value \$600

Awarded annually to a baritone in the Opera Diploma program on the basis of merit.

*1990–91 Sean Watson***Russell T Payton Scholarship***Established 1978*

Value \$800

Awarded to a student demonstrating exceptional talent.

*1990–91 Jeff Wiseman***Louise de Spirt Scholarship***Established 1986*

Value \$1000

*1990–91 Timothy Stiff***Mariss Vetra Memorial Scholarship***Established 1978*

Value \$1000

The annual winner may be asked to perform at a recital or other COWC fund-raising function, without a fee. The award is restricted to Canadian citizens and permanent residents.

*1990–91 Maggie Brockington***Arnold Walter Opera Scholarship***Established 1977*

Value \$800

Awarded to an exceptionally talented student.

*1990–91 Oliver Dawson***OPERA DIVISION GRADUATING SCHOLARSHIPS****COWC Distinguished Graduate***Established 1985*

Scholarship

Value \$1400

*1990–91 Matthew Thomas***Faculty of Music (Opera Division) – Royal Scottish Academy Exchange Program**

Generously assisted by the Stuart MacKay Bursary Fund and The Canadian Scottish Philharmonic Society

The following Faculty of Music awards are also available to students registered full-time in the Opera Diploma program: (consult the individual listing for each award)

Fiorenza Drew Fellowship
Irene Jessner Scholarship
Paul H Mills Scholarship
Luciano Pavarotti Scholarship
Women's Art Association Luella McCleary Award (graduating)

OTHER AWARD

Imperial Order Daughter of the Empire Scholarship

Value \$750

Awarded to students enrolled in a performance degree or diploma program in any recognized school of music in Ontario. Recipients must be Canadian citizens. Nomination to be submitted by the Scholarships & Awards Committee by October 1st.

GOVERNMENT STUDENT ASSISTANCE PLANS

The Ontario Student Assistance Program is a student aid package administered by the Province of Ontario. The components of this program are:

Ontario Study Grant Plan

To provide need-tested loan assistance to students from less affluent families, normally for the first four years of post-secondary education.

Canada Student Loans Plan

To provide need-tested loan assistance up to and including the doctoral level of study. Students who have reached "independent" status can be assessed for loan assistance without reference to their families' income.

Ontario Student Loans Plan

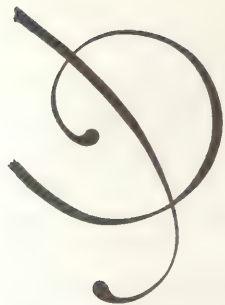
To make need-tested loan assistance available to students not covered by the Canada Student Loans Plan. At present this includes students taking less than 60% of a normal course-load and some full-time students whose needs are not fully met by the Canada Student Loans Plan.

Ontario Special Bursary Plan

To ensure that particularly needy part-time students receive grant assistance. There will continue to be an upper limit on the number of courses that a student can take (three university courses, or equivalent) and students will not be able to receive financial assistance from both this program and the Ontario Study Grant Plan at the same time.

All students who are attending the University may qualify for aid under one or more of these plans provided they satisfy the residency requirements and demonstrate financial need as outlined in the Ontario Student Assistance Brochure.

Application forms and brochures will be available in April and may be obtained from the Office of Student Awards, Koffler Student Services Centre, University of Toronto.
416/586-7957



DEGREE & DIPLOMA PROGRAMS

Degree and diploma programs offered in the Faculty of Music are listed below:

- 1 Bachelor of Music (MUS. BAC.)**
Composition, p 33
History & Literature of Music, p 35
Music Education, p 34
Theory, p 36
- 2 Bachelor of Music in Performance (MUS. BAC. PERF.), p 37**
- 3 Artist Diploma (ART. DIP. MUS.), p 46**
- 4 Licentiate Diploma (LIC. DIP. MUS.), p 51**
- 5 Diploma in Operatic Performance (DIP. OP. PERF.), p 52**

Bachelor of Arts (Music Specialist)

Information about this program is contained in the Faculty of Arts and Science Calendar.

Graduate Degrees in Music

The Graduate Department of Music offers programs leading to degrees in:

Master of Music (MUS. M.)

Composition
Music Education
Performance

Master of Arts (M.A.)

Musicology

Doctor of Music (MUS. DOC.)

Composition

Doctor of Philosophy (PH. D.)

Musicology

Further information concerning Graduate programs is contained in the Calendar of the School of Graduate Studies.



Peter Oleskevich instructing Melanie Paul in conducting class.

PROGRAM REQUIREMENTS

BACHELOR OF MUSIC DEGREE PROGRAMS

General Information

Concentration in the Performance degree and Artist Diploma programs begins in the first year.

Concentration in the Composition, History & Literature, Music Education and Theory programs begins in second year; students are assisted by the staff at the end of first year in choosing a concentration, only one of which may be selected. Minor concentrations are available in Composition and in History & Literature, beginning in third year.

Students must be registered in 12 to 20 units per year; those with a B standing or higher may petition to take more than 20 units.

Basic Music courses are **required**, and taken in the year specified, unless advanced standing or transfer credit has been received. The Basic Music courses are: History of Music, Materials of Music, Sight Singing and Rhythmic Training, Dictation, Keyboard Harmony, Applied Music and Required Ensemble. These courses are designed to establish a basic level of musical knowledge and skill relevant to all concentrations. **Basic Music courses are required, and may not be dropped.**

A required minimum of four and a permitted maximum of six **Arts & Science** courses is designated for the degree. A full Arts & Science course earns 3.0 units; a half-course, 1.5 units, regardless of the hours per week.

Students are free to choose from any of the courses in the Arts & Science Calendar, provided prerequisites and co-requisites are met. Courses with the prefix MUS are not generally available to Faculty of Music students.

A **Music Elective** is any Faculty of Music course (excluding Basic Music courses) that is not required by the student's major concentration. Students are required to complete a minimum of 6.0 units of Music Electives within the four year program. Students completing a Minor Concentration are not required to enrol in any Music Electives.

NOTE: In the Program outlines listed in the following pages, unit values enclosed in parentheses, e.g. (1.5), indicate that the course is not required for that specific program. Required Basic Music courses are printed in bold type on the following charts.

BACHELOR OF MUSIC COMPOSITION	Units per Year			
	Year 1	2	3	4
HMU121F, 122S, 221F, 222S History of Music I-IV	3	3		
PMU184,284,384*,484Y* Applied Music	1.5	1.5	(1.5)	(1.5)
PMU175Y/183/187/190/192/195/197/198Y* etc. Major Ensemble	2	2	(2)	(2)
TMU100Y, 200Y, 302H Materials of Music	2	2	1.5	
TMU101Y, 201Y Sight Singing & Rhythmic Training I & II	1	1		
TMU103Y, 203Y Dictation I & II	1	1		
TMU104Y/105Y/106Y†, 204Y/205Y/206Y† Keyboard Harmony	1	1		
TMU110Y, 210, 310, 410Y Composition	(2)	3	3	3
TMU300Y Counterpoint			3	
TMU307H Analytical Technique			1.5	
TMU314Y Orchestration			3	
PMU380Y Conducting				2
HMU Electives-any 2 or 3 courses (except HMU121F, 122S, 133H, 221F, 222S), including TMU400F, 401F**			3	3
Arts & Science Electives	3	3	3	3
Music Electives (6 units total)	1-2			5-4
TOTAL UNITS: 67 (76)	15.5 (18.5)	17.5	18 (21.5)	16 (18.5)

*Applied Music and Ensembles may be counted as general music electives in 3rd and 4th years.

**6 units to be drawn from HMU and TMU400F, 401F

†TMU106Y/206Y Fingerboard Harmony, for Guitar & Lute majors only

BACHELOR OF MUSIC COMPOSITION

Admission to the program is based on demonstrable achievement in composition. Applicants for Composition Major will be interviewed by members of the Composition staff before the end of Year 1; for the Composition Minor program, before the end of Year 2.

Composition students are expected to attend the Composition Workshops, Student

Composers' Concerts and selected rehearsals of the Contemporary Music Ensemble.

COMPOSITION MINOR PROGRAM – Years 3 and 4

TMU211Y, 311Y	Composition	6.0 units
TMU300Y	Counterpoint	3.0
TMU314Y	Orchestration***	3.0

***EMU317Y may be substituted when major concentration is Music Education.

BACHELOR OF MUSIC MUSIC EDUCATION	Units per Year			
	Year 1	2	3	4
HMU121F, 122S, 221F, 222S History of Music I-IV	3	3		
PMU184, 284, 384, 484Y Applied Music	1.5	1.5	1.5	1.5
PMU175Y/183/187/190/192/195/197/198Y etc Major Ensemble	2	2	2	2
TMU100Y, 200Y Materials of Music	2	2		
TMU101Y, 201Y Sight Singing & Rhythmic Training I & II	1	1		
TMU103Y, 203Y Dictation I & II	1	1		
TMU104Y/105Y/106Y+, 204Y/205Y/206Y+ Keyboard Harmony	1	1		
EMU130Y Intro to Vocal & Choral Music	2			
EMU150Y, 151H, 152H Instrumental: Violin & Viola, Clarinet, Trumpet	2			
EMU275Y Approaches to Music Education		2		
PMU380Y Conducting			2	
Electives-Music Education* (Select from list below – 12.0 units)		2	5	5
Music Electives (6 units total)			3	3
Arts & Science Electives	3	3	3	3
TOTAL UNITS: 68.0	18.5	18.5	16.5	14.5

+TMU106Y/206Y Fingerboard Harmony, for Guitar & Lute majors only

Music Education Electives (select 12.0 units)*

Max. Units

Instrumental Classes		EMU372Y Movement & Dance	6.0
Strings: EMU250Y/350F/351S/450S		EMU370/470Y Elem Music Education I & II	
Woodwinds: EMU153H/353H/354H/ 357H/358H Percussion: EMU352Y	5.0	EMU355Y Accompanying	1.0
Brass: EMU252H/254H/256H		EMU301Y Intro to Research in Mus Ed	1.5
Guitar: EMU154Y	1.0	EMU317Y Orchestration	2.0
EMU330Y/430Y		EMU359S Jazz Education	1.5
Choral Tech I & II	4.0	EMU360S Jazz Improvisation	1.5
EMU231Y Vocal Techniques	1.0	EMU361F Multicultural Mus Ed	1.5
EMU401C/402C		EMU371Y Alt. Meth. Mus. Ed.	1.0
Choral Studies I & II	2.0	EMU417F Jazz Arranging	1.0
EMU356Y/456Y Band & Orch Tech I & II	5.0	EMU464Y String Pedagogy	1.0

EMU475Y Seminar in Mus Ed	2.0
PMU138Y/336Y Diction Classes	2.0
PMU260Y/360Y Teaching Meth-Piano I & II	3.0
PMU361Y Teaching Methods-Voice	1.0
PMU480Y Conducting	2.0

*Maximum units credited to Mus Ed concentration.
Additional units earned may count as Music Electives.

Note:

- 1 EMU courses taken in Yr 1 may be credited to the Mus Ed concentration when it begins in Yr 2.
- 2 Mus Ed majors may give a solo or joint recital in Yr 4.

BACHELOR OF MUSIC HISTORY & LITERATURE	Units per Year			
	Year 1	2	3	4
HMU121F, 122S, 221F, 222S History of Music I-IV	3	3		
PMU184, 284Y, 384Y*, 484Y* Applied Music	1.5	1.5	(1.5)	(1.5)
PMU175Y/183/187/190/192/195/197/198Y etc.* Major Ensemble	2	2	(2)	(2)
TMU100Y, 200Y Materials of Music	2	2		
TMU101Y, 201Y Sight Singing & Rhythmic Training I & II	1	1		
TMU103Y, 203Y Dictation I & II	1	1		
TMU104Y/105Y/106Y†, 204Y/205Y/206Y† Keyboard Harmony	1	1		
HMU330,331, 333, 430, 431, 432, 433H Topics in History & Literature		1.5	4.5	4.5
HMU Music History Electives**			3	3
TMU – one 300/400 level course			1.5–3	
One language other than English, approved by the Division			3	
Arts & Science Electives (15 units total)	3	3	3	6
Music Electives (6 units total)	1–2	1–2	2	2–0
TOTAL UNITS: 65.0 (73.5)	15.5 (16.5)	17 (18)	17 (22)	15.5 (17)

*Applied Music & Ensembles taken in 3rd and 4th years may be counted as Music Electives.

**Students intending to apply for the one-year M.A. in Musicology are advised that HMU223H and HMU332H are prerequisites, and that two languages other than English are required for graduation. (See Calendar, School of Graduate Studies.)

†TMU106Y/206Y Fingerboard Harmony, for Guitar & Lute majors only

HISTORY & LITERATURE MINOR PROGRAM – Years 3 and 4

Topics in History & Literature (5 courses
only) 7.5 units

Music History Electives 3.0

BACHELOR OF MUSIC THEORY	Units per Year			
	Year 1	2	3	4
HMU121F, 122S, 221F, 222S History of Music I-IV	3	3		
PMU184, 284, 384Y*, 484Y* Applied Music	1.5	1.5	(1.5)	(1.5)
PMU175Y/183/187/190/192/195/197/198Y etc* Major Ensemble	2	2	(2)	(2)
TMU100Y, 200Y, 302H Materials of Music	2	2	1.5	
TMU101Y, 201Y Sight Singing & Rhythmic Training I & II	1	1		
TMU103Y, 203Y Dictation I & II	1	1		
TMU104Y/105Y/106Y†, 204Y/205Y/206Y† Keyboard Harmony	1	1		
TMU300Y, 400H Counterpoint			3	1.5
TMU305H Medieval Music			1.5	
TMU307H Analytical Technique				1.5
TMU314Y Orchestration			3	
TMU304H OR PMU380Y Keyboard Harmony OR Conducting				1.5–2
TMU401H Intro to Schenkerian Analysis				1.5
9.0 units drawn from the following: TMU127S/TMU312S/TMU415F/HMU courses (excluding HMU121F, 122S, 133H, 221F, 222S)		3	3	3
Arts & Science Electives	3	3	3	3
Music Electives (6 units total)	1–2	1	2	2
TOTAL UNITS: 66.5 (75.5)	15.5 (16.5)	18.5	18.5 (22.5)	14 (18)

*Applied Music and Ensembles taken in 3rd and 4th year may be counted as Music Electives.

†TMU106Y/206Y Fingerboard Harmony, for Guitar & Lute majors only

BACHELOR OF MUSIC (PERFORMANCE)

The Performance Degree Program is designed for those students interested in performing careers as solo, chamber or orchestral musicians. To obtain the degree, students must be registered in 12 to 20 units per year and must fulfill all of the requirements outlined below. Students with B standing or higher may petition to take more than 20 units in one year.

A required minimum of four and a permitted maximum of six Arts & Science courses is

designated for the degree. Full courses earn 3.0 units, half-courses 1.5 units. Music courses listed in the Arts & Science Calendar with the prefix MUS are generally not available to Faculty of Music students.

Note: Students in the Mus.Bac. Performance, Artist Diploma and Licentiate Diploma programs who fail the first-or second-year Final Applied Music Examinations (PMU185Y/285Y) will not be permitted to register for the next year's Applied Music course (PMU285Y/385Y).

BACHELOR OF MUSIC (PERFORMANCE) ORGAN	Units per Year			
	Year 1	2	3	4
>HMU121F, 122S, 221F, 222S	3	3		
>History of Music				
>PMU185, 285, 385, 485Y	3	3	3	3
>Applied Music				
>TMU100Y, 200Y, 302H	2	2	1.5	
>Materials of Music				
>TMU101Y, 201Y	1	1		
>Sight Singing & Rhythmic Training I & II				
>TMU103Y, 203Y	1	1		
>Dictation				
>TMU105Y/205Y, 304H*	1	1		1.5*
>Keyboard Harmony				
>EMU130Y, 330Y	2		2	
>Intro Vocal, Choral/Choral Tech I				
PMU175Y/192Y/197Y etc.	2	2	2	(2)
Choral Ensemble				
PMU287Y, 387Y, 487Y (optional)		(1)	(1)	(1)
Historical Performance Ensembles				
>PMU357Y, 457Y*			1	1*
>Improvisation				
PMU377Y, 477Y			1	1
Departmental Literature				
>PMU380Y				2
>Conducting				
PMU388Y				1
Harpsichord				
>TMU300Y			3	
>Counterpoint				

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PMU460Y Teaching Methods-Organ				1
TMU307H Analytical Technique				1.5
PMU399Y, 499Y Recital			1	1
PMU499S (optional) 2nd Recital or major orchestral/chamber appearance				(1)
>Arts & Science Electives		3	3	3
TOTAL UNITS: 66.0 (72.5)	18	16 (17)	17.5 (18.5)	14.5 (19)

*one of TMU304H/PMU457Y only

Note: courses marked > above are also required for the Organ with Church Music Option. Additional required courses for this program are listed below.

BACHELOR OF MUSIC (PERFORMANCE) ORGAN WITH CHURCH MUSIC OPTION

The following courses are in addition to those marked > in the listings for Organ Performance above.

	Units per Year			
	Year 1	2	3	4
PMU175Y/192Y/197Y etc. Choral Ensemble	2	2	2	2
EMU231Y Voice Techniques			1	
PMU287, 387, 487Y (optional) Historical Performance Ensembles		(1)	(1)	(1)
TST – Introductory Worship course**		1.5		
TST – Church Music course**			1.5	
TST – History of Liturgy courses**		1.5	1.5	
TST – Theology/Hist.Doctrine courses**				3
TOTAL UNITS: 70.5 (75.5)	18	19 (20)	19.5 (22)	14 (15.5)

** Details and advice about TST course selections should be obtained from the Registrar, Toronto School of Theology, 47 Queen's Park Crescent, 978-4040.

BACHELOR OF MUSIC (PERFORMANCE) PIANO & HARPSICHORD	Units per Year			
	Year 1	2	3	4
HMU121F, 122S, 221F, 222S History of Music	3	3		
PMU185, 285, 385, 485Y Applied Music	3	3	3	3
TMU100Y, 200Y, 302H Materials of Music	2	2	1.5	
TMU101Y, 201Y Sight Singing & Rhythmic Training I & II	1	1		
TMU103Y, 203Y Dictation	1	1		
TMU105Y, 205Y Keyboard Harmony	1	1		
PMU163Y (263Y if required) Sight Reading	1	(1)		
PMU187Y, 287Y, 387Y** Historical Performance Ensembles	2	2	2	
PMU175Y/192Y/197Y* etc. Choral Ensemble	2	2	2	(2)
PMU251Y, 351Y, 451Y* Piano-Instrumental Master Class		1.5	1.5	1.5
PMU252Y, 352Y, 452Y* Piano-Vocal Master Class		1.5	1.5	1.5
PMU260Y (360Y ...) Teaching Methods-Piano I & II			2	(1)
PMU376Y, 476Y Departmental Literature			1	1
PMU399Y, 499Y Recital			1	1
PMU499S (optional) 2nd Recital or major orchestral/chamber appearance				(1)
General Music Electives			3	3
Arts & Science Electives	3	3	3	3
TOTAL UNITS:	17	19	19.5	14
	(74.5)	(20)		(18)

*piano only

**harpsicord only

Note:

Piano Performance majors must take both PMU251Y,252Y in Year 2; PMU351Y,352Y in Year 3; PMU451Y,452Y in Year 4.

BACHELOR OF MUSIC (PERFORMANCE) VOICE	Units per Year			
	Year 1	2	3	4
HMU121F, 122S, 221F, 222S History of Music	3	3		
PMU185, 285, 385, 485Y Applied Music	3	3	3	3
TMU100Y, 200Y, 302H Materials of Music	2	2	1.5	
TMU101Y, 201Y Sight Singing & Rhythmic Training I & II	1	1		
TMU103Y, 203Y Dictation	1	1		
TMU104Y, 204Y Keyboard Harmony	1	1		
PMU135Y English Diction	1			
PMU138Y Italian Diction	1			
PMU175Y/192Y/197Y etc. Choral Ensemble	2	2	2	2
PMU240Y, 340Y, 440Y Lieder		1	1	1
PMU336Y (436Y optional) French Diction			1	(1)
PMU361Y (optional) Teaching Methods – Voice		(1)		
PMU387Y, 487Y (optional) Historical Performance Ensembles			(1)	(1)
PMU339Y (439Y optional) Oratorio			1	(1)
PMU394Y, 494Y* Opera / Music Electives*			5*	5*
PMU399Y, 499Y Recital			1	1
PMU499S (optional) 2nd Recital or major orchestral/chamber appearance				(1)
Arts & Science Electives	3	3	3	3
TOTAL UNITS: 68.5 (74.5)	18	17 (18)	18.5 (19.5)	15 (19)

*Admission to the Opera course is by special audition. Students not taking Opera must substitute an equivalent value of Music Electives.

BACHELOR OF MUSIC (PERFORMANCE) BRASS, STRINGS, WOODWINDS	Units per Year			
	Year 1	2	3	4
HMU121F, 122S, 221F, 222S History of Music	3	3		
PMU185Y, 285Y, 385Y, 485Y Applied Music	3	3	3	3
TMU100Y, 200Y, 302H Materials of Music	2	2	1.5	
TMU101Y, 201Y Sight Singing & Rhythmic Training I & II	1	1		
TMU102Y, 203Y Dictation	1	1		
TMU104Y, 204Y Keyboard Harmony	1	1		
PMU190/195/198, etc. Major Ensemble (one only)	2-3*	2-3*	2-3*	2-3*
PMU191Y (optional in Year 1) Chamber Music	(1)			
PMU291Y, 391Y, 491Y† Chamber Music		1-2†	1-2†	1-2†
PMU378Y, 478Y or 379Y, 479Y Departmental Literature (one only) Not required of Saxophone or Euphonium Majors			1	1
PMU399Y‡, 499Y Recital			1	1
PMU499S (optional) 2nd Recital or major orchestral/chamber appearance				(1)
Music Electives			3	3-4***
Arts & Science Electives	3	3	3	3
TOTAL UNITS: 62.5 (74.5)	16 (18)	17 (19)	15.5 (17.5)	14 (18)

*two units fulfill ensemble requirement for major instrument; additional units earned may count as Music Electives.
†one unit fulfills Chamber Music requirement for the major instrument; additional unit earned may count as a Music Elective.

‡not required of Trombone or Tuba majors.

***Saxophone majors must complete 4 units of General Music Electives.

BACHELOR OF MUSIC (PERFORMANCE) WOODWIND INSTRUMENTS		Units per Year			
		Year 1	2	3	4
HMU121F, 122S, 221F, 222S History of Music		3	3		
PMU185, 285Y, 384Y/385Y, 484Y/485Y Applied Music*		3	3	1.5-3	1.5-3
TMU100Y, 200Y, 302H Materials of Music		2	2	1.5	
TMU101Y, 201Y Sight Singing & Rhythmic Training I & II		1	1		
TMU102Y, 203Y Dictation		1	1		
TMU104Y, 204Y Keyboard Harmony		1	1		
PMU190/195/198, etc. Major Ensemble**		2-4	2-4	2-4	2-4
PMU191Y, 291Y, 391Y, 491Y Chamber Music		(1)	1	1	1 Minor Instr.
EMU151F/S, 353F/S, 354F/S, 357F/S, 358F/S Instrumental Class***		1	1		
PMU051F/S/Y 052F/S/Y(Cl) 053F/S/Y 054F/S/Y(Fl) (†) 055F/S/Y 056F/S/Y(Ob) 057F/S/Y 058F/S/Y(Sax) 059F/S/Y 060F/S/Y(Bssn)		One instrument must be taken as a minor to remain in the programme. Credit by proficiency exam.		1-2	1-2
Music Electives				3.5	3
Arts & Science Electives		3	3	3	3
TOTAL UNITS: 60		17	18	13.5	11.5
(68: Maximum 70 with extra electives)		(18)	(19)	(16)	(15)

*Applied music (major instrument) drops to 1.5 (1/2 hour) to accommodate 1/2 hour lesson on minor instrument (1.5) Year III and IV.

**Two units fulfill ensemble requirement for major instrument; additional units earned may count as Music Electives.

***These courses exist as offerings in the division of Music Education.

(†)Accumulated units within a calendar year or in the F/S sequence must not exceed 1.5 units for any one instrument.

ELECTIVE COURSES FOR PERFORMANCE MAJORS in Woodwind Instruments Programme

PMU061F	Foundations and Fundamentals of Woodwind Instruments. For Woodwind Majors or PI	1 Unit
PMU062S	Tone Generators and Reed Making (Laboratory). For Woodwind Majors or PI	1 Unit

BACHELOR OF MUSIC (PERFORMANCE) HARP, PERCUSSION	Units per Year			
	Year 1	2	3	4
HMU121F, 122S, 221F, 222S History of Music	3	3		
PMU185Y, 285Y, 385Y, 485Y Applied Music	3	3	3	3
TMU100Y, 200Y, 302H Materials of Music	2	2	1.5	
TMU101Y, 201Y Sight Singing & Rhythmic Training I & II	1	1		
TMU103Y, 203Y Dictation	1	1		
TMU104Y, 204Y Keyboard Harmony	1	1		
PMU190/195/198 etc. Major Ensemble (one only)	2-3*	2-3*	2-3*	2-3*
PMU191, 291, 391 (optional) Chamber Music	(1)	(1-2)	(1-2)	
PMU491Y Chamber Music				1-2**
PMU399Y**, 499Y Recital			1**	1
PMU499S (optional) 2nd Recital or major orchestral/chamber appearance				(1)
Music Electives			4-5†	4-5†
Arts & Science Electives	3	3	3	3
TOTAL UNITS: 60.5 (73.5)	16 (18)	16 (19)	14.5 (18.5)	14 (18)

*two units fulfill ensemble requirement for major instrument; additional units earned may count as Music Electives.

**not required of Harp Majors.

†Harp Majors must complete 5 units of Music Electives.

BACHELOR OF MUSIC (PERFORMANCE) JAZZ STUDIES	Units per Year			
	Year 1	2	3	4
HMU121F, 122S, 221F History of Music	3	1.5		
HMU133H Jazz		1.5		
JMU100Y, 200Y, 300Y Jazz & Traditional Materials	2	2	2	
JMU101Y, 201Y, 301Y Jazz & Traditional Ear Training	2	2	2	
JMU104Y* Jazz Keyboard Skills	1*			
JMU185Y, 285Y, 385Y, 485Y Jazz Applied Major	3	3	3	3
JMU189Y, 289Y, 389Y, 489Y** Jazz Ensemble			2	2
PMU190Y, 195Y, 198Y etc.** Major Ensemble	2	2		
JMU191Y, 291Y, 391Y, 491Y Jazz Combo	1	1	1	1
JMU317Y Jazz Arranging			2	
JMU360Y Advanced Jazz Improvisation			2	2
JMU410Y Jazz Composition				2
Music Electives				3
Arts & Science Electives	3	3	3	3
TOTAL UNITS: 65 (66)	16 (17)	16	17	16

*Required of all Jazz students except keyboard players.

**Major Ensemble in Years 1 & 2 will normally be Concert Band, Wind Symphony, Symphony Orchestra or Choir. Sufficiently advanced jazz performance players in Years 1 or 2 may be accepted in the Jazz Ensemble. Years 3 and 4 must be Jazz Ensemble.

BACHELOR OF MUSIC (PERFORMANCE) GUITAR, LUTE, RECORDER, FREE BASS ACCORDION	Units per Year			
	Year 1	2	3	4
HMU121F, 122S, 221F, 222S History of Music	3	3		
PMU185, 285, 385, 485Y Applied Music	3	3	3	3
TMU100Y, 200Y, 302H Materials of Music	2	2	1.5	
TMU101Y, 201Y Sight Singing & Rhythmic Training I & II	1	1		
TMU103Y, 203Y Dictation	1	1		
TMU104Y, 106Y,†† 204Y, 206Y†† Keyboard Harmony	1	1		
PMU183, 283, 383Y Guitar Orchestra*	2*	2*	2*	
PMU187Y, 287, 387Y† Historical Performance Ensembles	2†	2†	2†	
PMU175Y/192Y/197Y etc.** Choral Ensemble	2**	2**	2**	(2)
PMU391Y, 491Y (optional) Chamber Music			(1)	(1)
PMU399Y, 499Y Recital			1	1
PMU499S (optional) 2nd Recital or major orchestral/chamber appearance				(1)
General Music Electives	1.5	3	6	6
Arts & Science Electives	3	3	3	3
TOTAL UNITS: 66 (71)	17.5	19	16.5 (17.5)	13 (17)

*guitar only

**accordion only

†lute, recorder only

††TMU106Y/206Y Fingerboard Harmony for Guitar and Lute majors only

Note:

Guitar Majors not enrolled in PMU183, 283, 383Y will enrol in PMU192/197, 292/297, 392/397Y.

ARTIST & LICENTIATE DIPLOMA PROGRAMS

The Artist Diploma Program is designed to prepare performing artists, while the Licentiate Diploma Program prepares teachers of piano. To complete these three-year programs, students must obtain satisfactory standing in the courses specified. Minimum course-load per year is 10 units. The Artist Diploma Program is not available in Organ.

A transfer between the Artist and Licentiate Diploma programs in the second and third

years is not permitted.

The Artist Diploma and Licentiate Diploma programs are not open to students completing, or who have received, a Mus.Bac. degree from the Faculty of Music, University of Toronto.

Note: Students in the Artist and Licentiate Diploma Programs who fail the first- or second-year Final Applied Music Examinations (PMU185Y/285Y) will not be permitted to register for the next year's Applied Music courses (PMU285Y/385Y).

ARTIST DIPLOMA PIANO & HARPSICHORD	Units per Year		
	Year 1	2	3
HMU121F, 122S, 221F, 222S History of Music	3	3	
PMU185, 285, 385Y Applied Music	3	3	3
TMU100Y, 200Y, 302H Materials of Music	2	2	1.5
TMU101Y, 201Y Sight Singing & Rhythmic Training I & II	1	1	
TMU103Y, 203Y Dictation	1	1	
TMU105Y, 205Y Keyboard Harmony	1	1	
PMU163Y (263Y if required) Sight Reading	1	(1)	
PMU187Y, 287Y** Historical Performance Ensembles	2	2	
PMU175Y/192Y/197Y etc.* Choral Ensemble	2	2	(2)
PMU260Y (360Y ...) Teaching Methods I & II		2	(1)
PMU351Y, 451Y* Piano-Instrumental Master Class*		1.5*	1.5*
PMU352Y, 452Y* Piano-Vocal Master Class*		1.5*	1.5*
PMU376Y, 476Y Departmental Literature		1	1
PMU399Y, 499Y Recital		1	1
PMU499S 2nd recital or major orchestral/chamber appearance			(1)
Music Electives			1.5
TOTAL UNITS: 45 (50)	14	20 (21)	11 (15)

*Piano majors only

**Harpsichord only

Note: Artist Diploma Piano Majors must take both PMU351Y and PMU352Y in 2nd Year; PMU451Y and 452Y in 3rd Year.

ARTIST DIPLOMA VOICE	Units per Year		
	Year 1	2	3
HMU121F, 122S, 221F, 222S History of Music	3	3	
PMU185Y, 285Y, 385Y Applied Music	3	3	3
TMU100Y, 200Y, 302H Materials of Music	2	2	1.5
TMU101Y, 201Y Sight Singing & Rhythmic Training I & II	1	1	
TMU103Y, 203Y Dictation	1	1	
TMU104Y, 204Y Keyboard Harmony	1	1	
PMU135Y English Diction	1		
PMU138Y Italian Diction	1		
PMU187, 287, 387Y (optional) Historical Performance Ensembles	(1)	(1)	(1)
PMU175Y/192Y/197Y etc. Choral Ensemble	2	2	2
PMU240Y, 340Y Lieder		1	1
PMU336Y French Diction			1
PMU339Y (439Y optional) Oratorio		1	(1)
PMU361Y (optional) Teaching Methods – Voice		(1)	
PMU394Y* Opera / Music Electives*			5*
PMU399Y, 499Y Recital		1	1
PMU499S 2nd recital or major chamber/operatic/orchestral appearance			(1)
TOTAL UNITS:	45.5 (51.5)	15 (16)	14.5 (17.5)

*Admission to this course is by special audition. Students not taking PMU394Y will substitute an equivalent value of Music Electives.

ARTIST DIPLOMA BRASS, STRINGS, WOODWINDS		Units per Year		
		Year 1	2	3
HMU121F, 122S, 221F, 222S History of Music		3	3	
PMU185, 285, 385Y Applied Music		3	3	3
TMU100Y, 200Y, 302H Materials of Music		2	2	1.5
TMU101Y, 201Y Sight Singing & Rhythmic Training I & II		1	1	
TMU103Y, 203Y Dictation		1	1	
TMU104Y, 204Y Keyboard Harmony		1	1	
PMU190/195/198 etc Major Ensemble (one only)		2-3*	2-3*	2-3*
PMU191Y (optional) Chamber Music		(1)		
PMU291, 391Y† Chamber Music			1-2†	1-2†
PMU378, 478 or 379, 479Y Departmental Literature (one only) Not required of Saxophone or Euphonium Majors			1	1
PMU399Y‡, 499Y Recital			1‡	1
PMU499S (optional) 2nd Recital or major orchestral/chamber appearance				(1)
Music Electives				1.5-2.5**
TOTAL UNITS:	40 (50)	13 (15)	16 (18)	11 (15)

*Two units fulfill ensemble requirement for major instrument; additional units earned may count as Music Electives.

†One unit fulfills Chamber Music requirement for the major instrument; additional unit earned may count as a Music Elective.

‡Not required of Trombone or Tuba Majors.

**Saxophone majors must complete 2.5 units of Music Electives.

ARTIST DIPLOMA GUITAR, LUTE, RECORDER, FREE BASS ACCORDION	Units per Year		
	Year 1	2	3
HMU121F, 122S, 221F, 222S History of Music	3	3	
PMU185, 285, 385Y Applied Music	3	3	3
TMU100Y, 200Y, 302H Materials of Music	2	2	1.5
TMU101Y, 201Y Sight Singing & Rhythmic Training I & II	1	1	
TMU103Y, 203Y Dictation	1	1	
TMU104Y/106Y,†† 204Y/206Y Keyboard Harmony	1	1	
PMU183Y, 283Y* Guitar Orchestra	2*	2*	
PMU187Y, 287Y† Historical Performance Ensembles	2†	2†	
PMU175Y/192Y/197Y etc.** Choral Ensemble	2**	2**	(2)
PMU391Y (optional) Chamber Music			(1)
PMU399Y, 499Y Recital		1	1
PMU499S (optional) 2nd Recital or major orchestral/chamber appearance			(1)
Music Electives	2	3	3
TOTAL UNITS: 40.5 (44.5)	15	17	8.5 (12.5)

*guitar only

**accordion only

†lute, recorder only

††TMU106Y/206Y Fingerboard Harmony, for Guitar & Lute majors only

Note: Guitar majors not enrolled in PMU183Y,283Y will enrol in PMU192Y/197Y, 292/297Y.

ARTIST DIPLOMA HARP, PERCUSSION		Units per Year		
		Year 1	2	3
HMU121F, 122S, 221F, 222S	History of Music	3	3	
PMU185Y, 285Y, 385Y	Applied Music	3	3	3
TMU100Y, 200Y, 302H	Materials of Music	2	2	1.5
TMU101Y, 201Y	Sight Singing & Rhythmic Training I & II	1	1	
TMU103Y, 203Y	Dictation	1	1	
TMU104Y, 204Y	Keyboard Harmony	1	1	
PMU190/195/198Y	Major Ensemble (one only)	2-3*	2-3*	2-3*
PMU191Y (optional)	Chamber Music	(1)		
PMU291Y, 391Y**	Chamber Music		1**	1**
PMU399Y**, 499Y	Recital		1**	1
PMU499S (optional)	2nd Recital or major orchestral/chamber appearance			(1)
Music Electives				3-4†
TOTAL UNITS:	36.5 (45.5)	13 (15)	13 (16)	10.5 (14.5)

*Two units fulfill ensemble requirement for major instrument.

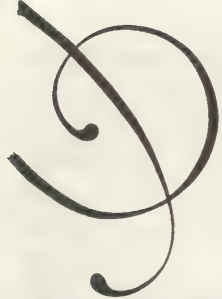
**Not required for Harp Majors.

†Harp Majors must complete 4 units of Major Electives.

LICENTIATE DIPLOMA PIANO	Units per Year		
	Year 1	2	3
HMU121F, 122S, 221F, 222S History of Music	3	3	
PMU185Y, 285Y, 385Y Applied Music	3	3	3
TMU100Y, 200Y, 302H Materials of Music	2	2	1.5
TMU101Y, 201Y Sight Singing & Rhythmic Training I & II	1	1	
TMU103Y, 203Y Dictation	1	1	
TMU105Y, 205Y Keyboard Harmony	1	1	
PMU163Y (263Y if required) Sight Reading	1	(1)	
PMU175Y/192Y/197Y Choral Ensemble	2	2	(2)
PMU251Y, 351Y Piano-Instrumental Master Class		1	1
PMU252Y, 352Y Piano-Vocal Master Class		1.5	1.5
PMU260Y, 360Y Teaching Methods-Piano I & II		2	1
PMU376Y, 476Y Departmental Literature		1	1
PMU499Y Recital			1
HMU Elective (optional)			(1.5)
PMU380Y Conducting (optional)			(2)
TOTAL UNITS: 43.5 (50)	14	19 (20)	10.5 (16)

Note:

Licentiate Diploma majors must take both PMU251Y and PMU252Y in Year 2; PMU351Y, 352Y in Year 3.



OPERA DIVISION



Opera Division March 1990 production of Gilbert and Sullivan's 'Patience.' Photo: Robert C. Ragsdale, FRPS

DIPLOMA IN OPERATIC PERFORMANCE

The Diploma in Operatic Performance is an advanced diploma designed to prepare students through vocal and operatic experiences for professional operatic careers.

Admission to the program is by audition. Only gifted and professionally oriented performers who hold an acceptable university degree or artist diploma in music, or equivalent qualifications, will be considered. Candidates should have a working command of three languages for vocal purposes.

The program requires two or three years of full-time residence. All students are admitted on a probationary basis for the first year. At the conclusion of the Probationary Year, successful students will be recommended by

the Opera Division to complete the program in a further one or two years of study.

Operatic Repetiteur

A two-year course of studies, within the Diploma in Operatic Performance program, designed to train pianists in the art of the operatic repetiteur. Students will play for classes and rehearsals, and ultimately work, under supervision, with the singers in the Opera program.

Limited enrolment (pianists only); admission by audition and interview. Along with a thorough musical education and a keen interest in opera, a high level of keyboard proficiency will be required.

Courses marked * below are required for the Operatic Repetiteur program.

COURSES IN OPERATIC PERFORMANCE

Note: courses with the prefix OMU may be taken only by students who are enrolled in the Diploma in Operatic Performance Program

OMU501Y Operatic Staging 4.0
Rehearsals for major operatic productions. Scenes or extracts from the operatic repertoire.

OMU502Y Musical Coaching 5.0
Individual and ensemble musical coaching for operatic performance majors.

OMU503Y Voice 2.0
Private instruction.

OMU504Y Acting 1.0
Theory and practice in acting technique, Alexander technique and pantomime.

OMU505H French Diction 1.0
Practical approach to phonetics and diction, as applied to the performance of French operatic repertoire. CR/NCR

OMU506Y Dance 1.0
Exercise in physical training and coordination, together with general movement and dancing. CR/NCR

OMU507H Fencing 0.5
Basic instruction in fencing techniques as applied to the theatre. CR/NCR

OMU508H Italian Diction 1.0
Practical approach to phonetics and diction, as applied to the performance of Italian operatic repertoire. CR/NCR

OMU509H Makeup 0.5
Class instruction in basic and character makeup. Practical instruction as required in connection with specific performances. CR/NCR

OMU510H German Diction 1.0
Practical approach to phonetics and diction, as applied to the performance of German operatic repertoire. CR/NCR

Total Units, Probationary Year 17.0

OMU601Y Operatic Staging 5.0
Continuation of OMU501Y

***OMU602Y Musical Coaching** 6.0
Continuation of OMU502Y

***OMU603Y Voice (or Piano*)** 2.0
Continuation of OMU503Y

OMU604Y Acting 1.0
Continuation of OMU504Y

***OMU605H French Diction** 1.0
Continuation of OMU505H

OMU606Y Dance 1.0
Continuation of OMU506Y

OMU607H Fencing 0.5
Continuation of OMU507H

***OMU608H Italian Diction** 1.0
Continuation of OMU508H

OMU609H Makeup 0.5
Continuation of OMU509H

***OMU610H German Diction** 1.0
Continuation of OMU510H

OMU620Y Operatic Repetiteur I 5.0*
Private study of the standard operatic repertoire with members of the Opera Division music staff. Students will be required to play for selected rehearsals and classes under supervision.
Exclusion: OMU601Y, 604Y, 606Y, 607Y, 609Y

TOTAL UNITS – YEAR ONE 19.0
***(Repetiteur)** (16.0)

OMU701Y Operatic Staging 6.0
Continuation of OMU601Y

***OMU702Y Musical Coaching** 7.0
Continuation of OMU602Y

***OMU703Y Voice (or Piano*)** 2.0
Continuation of OMU603Y

OMU704Y Acting 1.0
Continuation of OMU604Y

***OMU705H French Diction** 1.0
Continuation of OMU605H

OMU706Y Dance 1.0
Continuation of OMU606Y

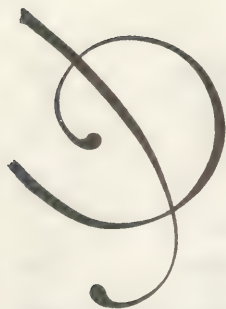
***OMU708H Italian Diction** 1.0
Continuation of OMU608H

***OMU710H German Diction** 1.0
Continuation of OMU610H

OMU720Y Operatic Repetiteur II 6.0*
Continuation of OMU620Y
Exclusion: OMU701Y, 704Y, 706Y

TOTAL UNITS – YEAR TWO 20.0
***(Repetiteur)** (18.0)

Note: A fee may be levied to cover score rentals and photocopying of music and classroom materials.



DESCRIPTION OF COURSES (UNDERGRADUATE)

COURSE CODES

The 3-letter prefix normally indicates the Division responsible for the course. The first number designates the year level. Duration of the course is shown by the letter following the course numbers:

Y = 26 weeks, two terms

F = 13 weeks, first term only

S = 13 weeks, second term only

H = half course, may be offered in either term, or through both terms. Consult the annual timetable for details.

A = full course, first term

B = full course, second term

C = offered only in the summer

COURSE WEIGHTS – UNIT VALUES

Each undergraduate course offered in the Faculty of Music is assigned a unit value. Generally, a 3-unit course is the equivalent of a full course in the Faculty of Arts & Science, with one unit representing one hour per week. This does not apply, however, to many courses in Music Education, Theory, and Performance, particularly with reference to Applied Music and Performing Ensembles. Course descriptions and the annual timetable will provide specific details on course weights and unit values.

Explanation of Symbols

, or & = AND

/ = OR

* = Limited enrolment

P.I. = Permission of Instructor

CR/NCR = Credit/No Credit

MUSIC EDUCATION

EMU130Y Introduction to Vocal and Choral Music 2.0

An introduction to the singing voice and its use in various contexts. Emphasis will be placed on the following: the developing physiology of the voice; choral repertoire analysis; choral conducting and teaching methods; rehearsal techniques. *L. Bartel*

EMU150Y Instrumental Class – Violin and Viola 1.0*

Introductory study of violin and viola. Violin or viola majors: P.I. *P. Shand, L. Bartel*

EMU151F/S Instrumental Class – Clarinet 0.5*

Introductory study of clarinet. (May not be taken in the same term as EMU152F/S.) Clarinet majors: P.I. One hour, one term. *A. Shishakly*

EMU152F/S Instrumental Class – Trumpet 0.5*

Introductory study of trumpet. (May not be taken in the same term as EMU151F/S.) Trumpet majors: P.I. One hour, one term. *J. Reynolds*

EMU153F/S Instrumental Class – Recorder 0.5*

Introductory study of the recorder. Pedagogical considerations for class recorder instruction. One hour, one term. *L. Dolloff*

EMU154Y Instrumental Class – Guitar 1.0*

Introductory study of the guitar. Pedagogical considerations for class guitar instruction in popular and classical guitar styles. *L. Bartel*

EMU231Y Vocal Techniques 1.0

The study and practice of singing as it pertains to choral performance and classroom teaching. Introduction to the principles of vocal acoustics, vocal physiology and phonetics as they apply to teaching and performing. Participation in Vocal-Choral Lab is required. *Not available to students whose applied major is voice.*

Prerequisite: EMU130Y *D. Rao*

EMU250Y Instrumental Class – Violin and Viola 1.0*

Continuation of EMU150Y.

Prerequisite: EMU150Y, or P.I. *P. Shand*

EMU252F/S Instrumental Class – French Horn 0.5*

Introductory study of the French horn. One hour, one term.

Horn majors: P.I.

Prerequisite: EMU152H

EMU254F/S Instrumental Class – Trombone 0.5*

Introductory study of the trombone.

One hour, one term.

Trombone majors: P.I.

Prerequisite: EMU152H *C. Walter*

EMU256F/S Instrumental Class – Tuba 0.5*

Introductory study of the tuba.

One hour, one term.

Tuba majors: P.I.

Prerequisite: EMU152H *C. Walter*

EMU275Y Approaches to Music Education 2.0

An introduction to current approaches in music education through lectures, demonstrations, films, field trips and class discussion.

D. Elliott

EMU277C Workshop in Music Education

Special course in specific areas of concern to prospective and inservice teachers. Credit variable. Summers only.

Not offered 1991–92

EMU301Y Introduction to Research in Music Education 1.5

An introduction to descriptive, experimental, philosophical and historical research in music education, with particular reference to principles of research design and effective research procedures. Students will prepare critiques of research material and will be guided in designing research projects.

Prerequisite: EMU275Y *L. Bartel*

EMU317Y Orchestration 2.0*

Arranging for the orchestra, concert band and jazz ensemble. Intended primarily for those concentrating in Music Education.

Prerequisite: TMU200Y *P. Nimmons*

EMU330Y Choral Techniques I 2.0

The study of choral repertoire through class performance with emphasis on the small ensemble. Practical experience in conducting. Evaluation of choral literature.

Prerequisite: EMU130Y, EMU275Y (for MusEd majors), EMU231Y (except for voice majors) or P.I.

Co-requisite: PMU380Y *W. Wright*

EMU350F Instrumental Class – Cello 0.5*

Introductory study of cello. Cello majors: P.I. One hour, one term. *A. Stellings*

EMU351S Instrumental Class – Cello 0.5*

Continuation of EMU350F. Cello majors: P.I. One hour, one term.

Prerequisite: EMU350F or P.I. *A. Stellings*

EMU352Y Instrumental Class – Percussion 1.0*

Practical study of percussion instruments. Care and maintenance of instruments and equipment. Ensemble playing. *J. Brownell*

EMU353F/S Instrumental Class – Flute 0.5*

Introductory study of flute. One hour, one term. Flute majors: P.I.

Prerequisite: EMU151H

EMU354F/S Instrumental Class – Oboe 0.5*

Introductory study of oboe. One hour, one term. Oboe majors: P.I.

Prerequisite: EMU151H *L. Young*

EMU355Y Accompanying 1.0*

Study and practice emphasizing the use of the piano in school music teaching. Accompaniment of solo songs, choral music, instrumental solos and ensembles. Practical experience in transposition, sight harmonization, improvisation and sight reading. Assignments appropriate to the level of keyboard facility. Primarily intended for Music Education students.

Prerequisite: TMU204Y

EMU356Y Band & Orchestral Techniques I 3.0

A study of techniques for the instruction and administration of wind and string instrumental programs. Analysis and performance of beginning and intermediate band and string orchestra repertoire. Three hours.

Prerequisite: EMU150Y, 151H, 152H, 275Y and two of the following EMU courses: 252H, 254H, 256H, 353H, 354H, 357H, 358H.

Prerequisite or co-requisite: EMU350F

Co-requisite: PMU380Y. C. Walter

Permission of the instructor is required of students not meeting the above prerequisite and co-requisite requirements.

EMU357F/S Instrumental Class – Saxophone 0.5*

Introductory study of saxophone. One hour, one term. Saxophone majors: P.I.

Prerequisite: EMU151H D. Tanner

EMU358F/S Instrumental Class – Bassoon 0.5*

Introductory study of bassoon. One hour, one term.

Bassoon majors: P.I.

Prerequisite: EMU151H

EMU359S Jazz Education 1.5

Analysis, methods and materials for jazz education and improvisation techniques.

Prerequisite: TMU200Y and P.I. D. Elliott

EMU360S Jazz Improvisation 1.5

Development of improvisational skills in the jazz idiom through applied performance and theoretical analysis in a variety of jazz styles.

Prerequisite: TMU200Y and P.I.

Not offered 1991–92

EMU361F Multicultural Music Education 1.5

An investigation of scholarly and recorded sources and aesthetic and sociological issues with respect to the development of curriculum materials for the teaching of music in a multicultural society.

Prerequisite: EMU275Y

Not offered 1991–92 D. Elliott

EMU370Y Elementary Music Education I 2.0

Introduction to curriculum planning and classroom teaching in elementary school. Emphasis on developing skills in teaching children through singing, listening, movement, playing instruments, and other creative activities. Acquaintance with and use of current methodologies (e.g., Orff, Kodaly) and materials.

Prerequisite: EMU275Y, 231Y

Co-requisite: EMU372Y D. Rao, L. Dolloff

EMU371Y Alternative Methods in Music Education 1.0

A study of methods of secondary school music instruction that serve as alternatives to traditional band, orchestra and choral programs. Emphasis is on curriculum development and the evaluation of teaching strategies and materials.

Prerequisite: EMU275Y L. Bartel

EMU372Y Movement and Dance 1.0

Development of coordination, flexibility and ease in movement, as well as a kinesthetic response to rhythm, dynamics, form and expression in music. Basic choreography and elements of space, time and force are explored in relation to elementary music education.

S. Burton

EMU401C, 402C Special Studies in Choral Music I & II 1.0

An intensive study of choral music technique and repertoire. *Not offered 1991–92. D. Rao*

EMU417F Jazz Arranging 1.0*

Advanced techniques of arranging for jazz ensemble, studio orchestra and jazz choir, including an examination of basic recording and sound reinforcement techniques as they apply to the contemporary arranger.

Prerequisite: EMU317Y, P.I. P. Nimmons

EMU430Y Choral Techniques II 2.0

Techniques of planning and directing a choral music program in a school setting. Survey of repertoire for elementary and secondary school choral ensembles. In-field observation and participation.

Prerequisite: EMU330Y D. Rao

**EMU450S Instrumental Class-
Double Bass** 0.5*
Introductory study of double bass.
One hour, one term. Bass majors: P.I.
Prerequisite: EMU350F *J. Gowen*

**EMU456Y Band & Orchestral
Techniques II** 2.0
Practical orchestral and small ensemble lab.
Selected lecture topics related to teacher effectiveness in an instrumental program. In-field observation and participation.
Prerequisite: EMU356Y
Co-requisite: PMU480Y *P. Shand*

EMU464Y String Pedagogy 1.0
Study of the differences and similarities between the various stringed instruments in relation to the problems of instruction in the classroom or studio. Open to string majors in all Bachelor of Music programs and to other students by permission of the instructor.
P. Shand

**EMU470Y Elementary Music
Education II** 3.0
Refinement and application of curricular and instructional skills developed in EMU370Y, EMU372Y. Critical analysis of current music education philosophies, learning theories, methodologies and materials as they apply to elementary general music. In-field opportunities for observing and participating in the teaching of music to children.
Prerequisite: EMU370Y, EMU372Y.
Prerequisite or Co-requisite: EMU153H
D. Rao, L. Dolloff

**EMU475Y Seminar in Music
Education** 2.0
Contemporary developments and future trends in music education will be explored in seminars and special workshops. Alternatives to and extensions of traditional approaches to music education will be investigated via research and practical application in classroom situations.
Prerequisite: EMU275Y *D. Elliott*

HISTORY & LITERATURE OF MUSIC

HMU121F History of Music I 1.5
An exploration of the formative processes in the music cultures of the world.
Co-requisite: TMU100Y

HMU122S History of Music II 1.5
European music of the 17th and 18th centuries.
Co-requisite: TMU100Y

HMU133H Jazz 1.5
The present and past influences of jazz, its origins, history, social impact, and role in shaping musical traditions of the present.
Not offered 1991-92

HMU134H The Symphony Orchestra 1.5
The institution, the instruments, and the styles of orchestral composition, ca.1700 to the present.
Not offered 1991-92

**HMU202H Music of Sub-Saharan
Africa** 1.5
An introduction to many varieties of Sub-Saharan music and their cultures, with an emphasis on participation, including instrument-building, as a means of analysis.
J. Kippen

**HMU203H Religious Chants in the
Middle East** 1.5
History, styles and functions of chant in Judaism, Christianity and Islam as practised by Middle Easterners. Judaic and Christian chant styles will be studied in relation to the diverse rites and geographical regions. Styles of recitation of the Holy Qur'an. *G. Sawa*

HMU221F History of Music III 1.5
Western music in the 19th and 20th centuries.
Prerequisite: HMU121F/122S, TMU100Y

HMU222S History of Music IV 1.5
European music before 1600.
Prerequisite: HMU121F/122S, TMU100Y

**HMU223H Introduction to Music
Research** 1.5*
Studies in historical, analytical and critical methods with a view to exposing different approaches to research; investigation of reference books and music editions; bibliographical and organizational problems in preparing music papers.
Prerequisite: HMU122S, TMU100Y, and permission of the Division.

HMU233H Medieval Middle Eastern Music 1.5

A survey of Middle Eastern music in its medieval social and cultural setting. Includes study of the role and status of musicians; the contribution of women; ensembles and instruments.

Exclusion: MEI250H

Prerequisite: HMU121F, TMU100Y

Not offered 1991–92

HMU235H Classical Music of North India 1.5

An introduction to the distinctive instrumental and vocal style of northern India.

Prerequisite: HMU121F, TMU100Y

Not offered 1991–92

HMU320H Music in Twentieth-Century America 1.5

Jazz, ragtime and Tin Pan Alley, but also Ives, Cowell and Cage. *R. Falck*

HMU330H Topics in Medieval Music 1.5*

Plainchant and polyphony, including topics for individual research.

Prerequisite: HMU222S, TMU200Y, permission of the Division.

HMU331H Topics in Renaissance Music 1.5*

Sacred and secular polyphony and instrumental music (1350–1600), including topics for individual research.

Prerequisite: HMU222S, TMU200Y, permission of the Division.

HMU332H Introduction to Music Source Study 1.5*

Practical work in transcribing and editing medieval and renaissance notation; other sources such as autograph scores and sketches.

Prerequisite: HMU222S, TMU200Y, permission of the Division.

HMU333H Topics in Baroque Music 1.5*

Instrumental and vocal genres (1600–1750), including topics for individual research.

Prerequisite: HMU122S, TMU100Y, permission of the Division.

HMU334H From Romantic to Modern Music of the “in-between” generation: 1.5

Debussy, Mahler, Strauss, Scriabin and others. Related artistic, philosophical and social movements and issues.

Prerequisite: HMU221F, TMU100Y

Not offered 1991–92

HMU339H Text Setting Before the Renaissance 1.5

Some very current opinions hold that the relationship between text and music in the Middle Ages was often just as close as in the period when word painting was thought to be an innovation. An examination of how unfamiliarity with the musical language is the main cause for statements to the effect that medieval composers were indifferent to text.

Prerequisite: HMU221F

Not offered 1991–92

HMU352H Chamber Music 1.5

European chamber music in the 18th and 19th centuries.

Prerequisite: HMU122S, TMU100Y

Not offered 1991–92

HMU353H Opera 1.5

Selected works from the 17th to the 20th centuries; literary background, staging and musical setting.

Prerequisite: HMU221F, TMU200Y

Not offered 1991–92

HMU354H The Symphonies of Beethoven 1.5

A detailed investigation of the symphonies in the context of Beethoven's oeuvre.

Prerequisite: HMU122S, TMU100Y

Not offered 1991–92

HMU355H Studies in the History of Music in Canada 1.5

The background and development of the Canadian musical repertoire and of musical life in Canada. Text: McGee, *The Music of Canada* (Norton)

Prerequisite: HMU221F, TMU200Y

Not offered 1991–92

HMU359H Music for the Dance 1200–1700 1.5

An investigation of music written for the dance with the aim of tracing patterns and influences that separate national styles.

Prerequisite: HMU222S, TMU200Y

Not offered 1991–92

HMU371H The Mass 1.5
An examination of the polyphonic settings of the Mass Ordinary before the Renaissance.
Prerequisite: HMU121F
Not offered 1991–92

HMU372H The Symphony 1.5
Selected major works from Haydn to Mahler.
Prerequisite: HMU122S, TMU200Y

HMU373H Concerto 1.5
A comprehensive survey of the genre with detailed study of selected examples from the Baroque period to the 20th century.
Prerequisite: HMU122S
Co- or Prerequisite: TMU200Y
Not offered 1991–92

HMU430H Topics in Classical Music 1.5*
Preclassical composers, Haydn, Mozart, Beethoven (1720–1830), including topics for individual research. Prerequisite: HMU122S, TMU100Y, permission of the Division.

HMU431H Topics in Romantic Music 1.5*
Instrumental and vocal genres, including topics for individual research.
Prerequisite: HMU221F, TMU200Y, permission of the Division.

HMU432H Topics in 20th-century Music 1.5*
Developments and trends since 1910, including topics for individual research.
Prerequisite: HMU221F, TMU200Y, permission of the Division.

HMU433H Topics in Ethnomusicology 1.5*
Selected musical cultures of the world, including topics for individual research.
Prerequisite: HMU121F, TMU100Y, permission of the Division.

HMU467H The Operas of Mozart 1.5
A survey, with special study of *Le Nozze di Figaro* and *Die Zauberflöte*.
Prerequisite: HMU122S, TMU100Y
Offered 1991–92 only. C. Morey

HMU475H Stravinsky and Schoenberg 1.5
A study of the two dominant figures of the first half of the 20th century.
Prerequisite: HMU221F, TMU200Y.
Not offered 1991–92

HMU480H Performance Practices 1.5
A survey of the historical evidence for performance practices of music written before 1800. Part of the course requirement will be the students' application of the techniques.
Prerequisites: HMU122H, 222H, P.I.
Offered 1991–92 only. T. McGee

HMU481H Topics in the History of Music Theory 1.5
Selected topics from the medieval to the modern era.
Prerequisites: HMU221H, 222H, TMU200Y
Offered 1991–92 only. W. Bowen

JAZZ PERFORMANCE

NOTE: Only the 100-level JMU courses will be offered in 1991–92, as the Jazz Performance program is newly introduced. Jazz Ensemble will be available in upper years to qualified performers.

JMU100Y Jazz & Traditional Materials 2.0
The study of harmony, melody and counterpoint in both traditional and jazz musical forms. Written and analytical studies of music from various jazz idioms and traditional repertoire. Two hours weekly.

JMU101Y Jazz & Traditional Ear Training 2.0
Dictation, sight singing, instrumental replication and transcription. Two hours weekly.

JMU104Y Jazz Keyboard Skills 1.0
Basic keyboard skills for jazz majors who play instruments other than piano. Credit for the course may be obtained by passing an examination. *Required of all Jazz students except keyboard players.*
One hour class piano instruction per week for one year.

JMU185Y Jazz Applied Music 3.0
Individual instruction on major instrument or voice. One hour weekly.

JMU189Y Jazz Ensemble 2.0
See JMU389Y

JMU191Y Jazz Combo 1.0
A jazz improvisation ensemble of four to nine players. One hour weekly.

JMU200Y Jazz & Traditional Materials	2.0	JMU410Y Jazz Composition	2.0
See JMU100Y		Studies leading to the development of a personal and creative compositional style. Analysis of selected compositions. Two hours. Prerequisite: JMU300Y, 317Y	
JMU201Y Jazz & Traditional Ear Training	2.0	JMU460Y Advanced Jazz Improvisation	2.0
See JMU101Y		See JMU360Y	
JMU285Y Jazz Applied Music	3.0	JMU485Y Jazz Applied Music	3.0
See JMU185Y		See JMU185Y	
JMU289Y Jazz Ensemble	2.0	JMU489Y Jazz Ensemble	2.0
See JMU389Y		See JMU389Y	
JMU291Y Jazz Combo	1.0	JMU491Y Jazz Combo	1.0
See JMU191Y		See JMU191Y	
JMU300Y Jazz & Traditional Materials	2.0	PERFORMANCE	
See JMU100Y		<i>The following two courses are available only to Performance Majors registered in the Woodwind Instruments program, or by P.I. to woodwind majors in other programs.</i>	
JMU301Y Jazz & Traditional Ear Training	2.0	PMU061F Foundations & Fundamentals of Woodwind Instruments	1.0
See JMU101Y		For Woodwind Majors or P.I.	
JMU317Y Jazz Arranging	2.0	PMU062S Tone Generators and Reed Making (Laboratory)	1.0
Instrumental and vocal arranging for various jazz ensembles from duos to large jazz band and studio orchestra. Two hours. Co-requisite: JMU300Y		For Woodwind Majors or P.I.	
JMU360Y Advanced Jazz Improvisation	2.0	PMU135Y English Diction	1.0
Advanced development of improvisation skills leading to the formation of a personal style of playing. The study of jazz forms, styles and contemporary techniques. Two hours. Prerequisite: successful completion of the first two years of the Jazz Performance program.		Physiology of the voice. Exercises to develop resonance, clarity of articulation. Detailed analysis of vowel and consonant sounds occurring in English. <i>For voice Performance majors only. C. Loewen</i>	
JMU385Y Jazz Applied Music	3.0	PMU137Y Chamber Orchestra	1.0
See JMU185Y		Provides practical experience in the standard literature for string orchestra. <i>Admission by audition. CR/NCR D. Zafer</i>	
JMU389Y Jazz Ensemble	2.0	PMU138Y Italian Diction	1.0
Large jazz band is the required major ensemble for third- and fourth-year jazz majors. Also open to first- and second-year jazz majors, and other performers by audition. Four hours weekly.		Elementary phonetics and grammar as applied to Italian vocal repertoire. <i>For voice Performance majors or P.I. Offered alternate years. M. Bertelli</i>	
JMU391Y Jazz Combo	1.0	PMU163Y Sight Reading	1.0
See JMU191Y		Reading and study of solo pieces, accompaniments, duets, and two-piano arrangements of symphonies and overtures. <i>For piano Performance majors only. B. Berlin, P. Souvairan</i>	

PMU171Y String Quartet 1.0

Specialised concentration in string quartets, study and performance of repertoire, techniques of ensemble playing. Regular master classes, required performance. Four hours minimum rehearsal plus one hour coaching per week. CR/NCR.

Not offered 1991–92

PMU174Y World Music Ensembles 1.0

Performance traditions from around the world, aimed at developing different kinds of aural and technical musicianship. Currently offered are vocal, instrumental and dance traditions from West Africa, Latin American, the Balkans, Turkey Macedonia, Celtic Britain, and Japan. CR/NCR *J. Kippen*

PMU175Y University Women's Chorus 2.0

A major choral ensemble for qualified women students who study and perform a wide variety of treble voice repertoire. Emphasis on the development of musicianship through the performance of challenging and distinctive choral composition. Four hours. CR/NCR

A. Cooper Gay

PMU182Y Contemporary Music Ensemble 1.5

extra performer 0.5

Rehearsals and performances of 20th-century works, principally for larger ensembles, including works by student and faculty composers. In collaboration with the Composition Division. *Limited enrolment, by audition.* Three hours. CR/NCR *R. Engelman*

PMU183Y Guitar Orchestra 2.0

Practical training in ensemble performance. Five hours weekly. CR/NCR

E. Kassner, J. Bakker

PMU184Y Applied Music 1.5

Individual instruction in the student's major performance medium. One half-hour lesson per week.

PMU185Y Applied Music 3.0

Individual instruction in the student's major performance medium. One hour lesson per week. For Performance majors only.

PMU186Y Lute Class 1.5

Instruction for Guitar Performance majors only. One hour. *T. McKenna*

PMU187Y Historical Performance Ensembles 1 or 2 units

Performance of chamber music from an historical orientation. For singers and instrumentalists. Two hours, 1.0 units. *Required for Historical instrument majors;* four hours, 2 units. CR/NCR *T. McGee, M. Haines*

PMU189Y Jazz Ensemble 1.0 or 2.0

See JMU189Y Jazz Ensemble

PMU190Y Concert Band 2.0

The University of Toronto Concert Band provides experience in music for conventional concert band instrumentation. Four hours minimum. CR/NCR *M. Berman, S. Chenette*

PMU191Y Chamber Music 1.0 or 2.0

Instruction in small ensemble performance e.g. string quartets, woodwind quintets, piano trios, percussion ensemble, mixed chamber groups. With permission, students may enrol in two or more ensembles and earn one additional unit. Two hours minimum. CR/NCR

PMU192Y U of T Chamber Singers 2.0

Major choral ensemble performing contemporary Canadian music and an internationally diverse repertoire. Composed of graduate and undergraduate singers who share responsibility for the choir's performance standard. Solo and small ensemble singing provide additional performance opportunities within the context of the chamber ensemble. Concerts and concert tours off campus are a part of this ensemble offering. Four hours minimum. CR/NCR *D. Rao*

PMU195Y Symphony Orchestra 2.0 or 3.0

The University of Toronto Symphony Orchestra, of approximately 95 players, performs in three concerts and one major opera annually. Four hours minimum. CR/NCR

PMU196Y Opera Chorus 1.0 or 2.0

Participation in major operatic productions. Students must be prepared to rehearse up to 15 hours weekly during the three weeks that precede productions. *Admission by audition.* CR/NCR

PMU197Y U of T Symphony Chorus 2.0	PMU263Y Sight Reading 1.0
A major choral ensemble composed of student and community members performing the major choral orchestral repertoire of the Classical, Romantic and Contemporary periods of music. Development of musicianship skills for the performance of large works; reading of standard repertoire; emphasis on sight-singing, ear training and musical knowledge. Four hours minimum. CR/NCR <i>D. Rao</i>	Continuation of PMU163Y, required for those who received less than first class standing in PMU163Y.
PMU198Y Wind Symphony 2.0	PMU271Y String Quartet 1.0
The University of Toronto Wind Symphony provides experience in music for large wind groups of diverse instrumentation. Four hours minimum. CR/NCR <i>M. Berman, S. Chenette</i>	<i>Not offered 1991-92</i>
PMU237Y Chamber Orchestra 1.0	PMU274Y World Music Ensembles 1.0
See PMU137Y	See PMU174Y
PMU240Y Lieder 1.0	PMU275Y University Women's Chorus 2.0
Elementary German grammar and pronunciation. Study and performance of songs by Schubert, Schumann, Brahms, Wolf, Mahler, Strauss. <i>For voice Performance majors only.</i> One hour. <i>G. Kraus</i>	See PMU175Y
PMU251Y Piano-Instrumental Master Class 1.5	PMU282Y Contemporary Music Ensemble 1.5
An exploration of the piano chamber literature, especially that for piano and one other instrument. Pianists prepare and perform with student instrumentalists. <i>For piano Performance majors.</i> One hour. Co-requisite: PMU252Y <i>W. Aide, P. Parr</i>	See PMU182Y <i>extra performer 0.5</i>
PMU252Y Piano-Vocal Master Class 1.5	PMU283Y Guitar Orchestra 2.0
An exploration of the standard vocal literature. Pianists prepare and perform with student singers. <i>For piano Performance majors only.</i> One hour. Co-requisite: PMU251Y <i>C. Loewen, J. Hess</i>	See PMU183Y
PMU255Y Piano-Vocal Master Class 1.5	PMU284Y Applied Music 1.5
Students prepare and perform vocal music with the pianists in PMU252Y. By permission of the Division. <i>C. Loewen, J. Hess</i>	See PMU184Y
PMU260Y Teaching Methods-Piano I 2.0	PMU285Y Applied Music 3.0
Theory and practice in piano teaching. Demonstration lessons. Repertoire of the elementary and junior grades. Two hours. <i>M. Geringas</i>	See PMU185Y
	PMU286Y Lute 1.5
	See PMU186Y
	PMU287Y Historical Performance Ensembles 1.0 or 2.0
	See PMU187Y
	PMU289Y Jazz Ensemble 1.0 or 2.0
	See JMU189Y
	PMU290Y Concert Band 2.0
	See PMU190Y
	PMU291Y Chamber Music 1.0 or 2.0
	See PMU191Y
	PMU292Y U of T Chamber Singers 2.0
	See PMU192Y
	PMU295Y Symphony Orchestra 2.0 or 3.0
	See PMU195Y
	PMU296Y Opera Chorus 1.0 or 2.0
	See PMU196Y
	PMU297Y U of T Symphony Chorus 2.0
	See PMU197Y

PMU298Y Wind Symphony 2.0
See PMU198Y

PMU336Y French Diction 1.0
Practical approach to phonetics and diction. Sound production as applied to reading and singing. Performance of French repertoire. *For voice Performance majors or by P.I.*
R. Landry

PMU337Y Chamber Orchestra 1.0
Continuation of PMU237Y

PMU339Y Oratorio 1.0
Study and performance of oratorio repertoire. *For voice Performance majors only, or by P.I.*
One hour. D. Bodle

PMU340Y Lieder 1.0
See PMU240Y
Prerequisite: PMU240Y

PMU351Y Piano-Instrumental Master Class 1.5
See PMU251Y

PMU352Y Piano-Vocal Master Class 1.5
See PMU252Y

PMU354Y Piano-Instrumental Master Class 1.5
Students prepare and perform chamber works with the pianists in PMU351Y. P.I.

PMU355Y Piano-Vocal Master Class 1.5
Students prepare and perform vocal music with the pianists in PMU352Y. P.I.
C. Loewen, J. Hess

PMU357Y Improvisation-Organ 1.0
Varied harmonic treatment of melodies; the treatment of hymn tunes as preludes; trio playing. *For organ Performance majors only, or by P.I.*
Prerequisite: TMU204Y W. Wright

PMU361Y Teaching Methods-Voice 1.0
The physiology and techniques of singing. Vocal literature. Programming for beginners. *For voice Performance majors, or by P.I.*
H. Simmie

PMU360Y Teaching Methods-Piano II 1.0
Theory and practice in piano teaching. Demonstration lessons. Repertoire of the intermediate and advanced grades. One hour.
Prerequisite: PMU260Y or P.I. M. Geringas

PMU371Y String Quartet 1.0
Not offered 1991-92

PMU374Y World Music Ensembles 1.0
See PMU174Y.

PMU375Y University Women's Chorus 2.0
See PMU175Y.

PMU376Y Departmental Literature - Piano 1.0
Survey of selected repertoire. Class performance. *For Performance majors, or by P.I.*
W. Aide

PMU377Y Departmental Literature - Organ 1.0
Study of selected topics relating to the development of the organ and its literature, with emphasis on stylistic analysis and performance practice. *For Performance majors or by P.I. W. Wright*

PMU378Y Departmental Literature - Strings 1.0
Survey of selected repertoire not covered elsewhere in the performance program. *For Performance majors, or by P.I.*
J. Israelievitch

PMU379Y Departmental Literature - Winds 1.0
Performing survey of basic orchestral repertoire for wind instruments. Regular performance. Emphasis on intonation, tonal blend, balance and general orchestral technique. *For Performance majors, or by P.I.*
S. Chenette

PMU380Y Conducting 2.0*
Principles of baton technique. Conducting of simple vocal and instrumental scores. Special attention to the interpretation of condensed scores. *Limited enrolment. This course is normally not available to second year students.*

PMU382Y Contemporary Music Ensemble 1.5
See PMU182Y
extra performer 0.5

PMU383Y Guitar Orchestra 2.0
See PMU183Y

PMU384Y Applied Music 1.5
See PMU184Y

PMU385Y Applied Music See PMU185Y	3.0	PMU440Y Lieder See PMU240Y Prerequisite: PMU340Y	1.0
PMU386Y Lute See PMU186Y	1.5	PMU451 Piano-Instrumental Master Class See PMU251Y Prerequisite: PMU351Y,352Y	1.5
PMU387Y Historical Performance Ensembles See PMU187Y	1.0 or 2.0	PMU452Y Piano-Vocal Master Class See PMU252Y Prerequisite: PMU351Y,352Y	1.5
PMU388Y Harpsichord Class lessons for Performance Organ majors.	1.0	PMU454Y Piano-Instrumental Master Class See PMU354Y Prerequisite: P.I.	1.5
PMU389Y Jazz Ensemble See JMU189Y	1.0 or 2.0	PMU455Y Piano-Vocal Master Class See PMU355Y Prerequisite: P.I.	1.5
PMU390Y Concert Band See PMU190Y	2.0	PMU457Y Improvisation-Organ Improvisation of larger forms: toccatas, preludes, fugues. Prerequisite: PMU357Y W. Wright	1.0
PMU391Y Chamber Music See PMU191Y	1.0 or 2.0	PMU460Y Teaching Methods-Organ Study of selected "organ methods" with a view to establishing a philosophy of pedagogy. One hour. W. Wright	1.0
PMU392Y U of T Chamber Singers See PMU192Y	2.0	PMU471Y String Quartet Not offered 1991-92	1.0
PMU394Y Opera Introductory studies in operatic performance. Vocal and dramatic coaching and staging. Speech, acting, mime, movement, fencing, eurythmics, makeup. Selected students may be cast in major productions. <i>Admission by audition.</i>	5.0	PMU474Y World Music Ensembles See PMU174Y	1.0
PMU395Y Symphony Orchestra See PMU195Y	2.0 or 3.0	PMU475Y University Women's Chorus See PMU175Y	2.0
PMU396Y Opera Chorus See PMU196Y	1.0 or 2.0	PMU476Y Departmental Literature - Piano See PMU376Y	1.0
PMU397Y U of T Symphony Chorus See PMU197Y	2.0	PMU477Y Departmental Literature - Organ See PMU377Y	1.0
PMU398Y Wind Symphony See PMU198Y	2.0	PMU478Y Departmental Literature - Strings See PMU378Y	1.0
PMU399Y Recital	1.0	PMU479Y Departmental Literature - Winds See PMU379Y	1.0
PMU436Y French Diction See PMU336Y	1.0		
PMU437Y Chamber Orchestra See PMU137Y	1.0		
PMU439Y Oratorio See PMU339Y Prerequisite: PMU339Y	1.0		

PMU480Y Conducting 2.0*
Continuation of PMU380Y. Special reference to conducting from full score.
Prerequisite: PMU380Y
Limited enrolment

PMU482Y Contemporary Music Ensemble 1.5
See PMU182Y *extra performer 0.5*

PMU483Y Guitar Orchestra 2.0
See PMU183Y

PMU484Y Applied Music 1.5
See PMU184Y

PMU485Y Applied Music 3.0
See PMU185Y
Note: Applied Music mark for 4th-year students playing an orchestral instrument will include an Orchestral Excerpts Final Examination.

PMU486Y Lute 1.5
See PMU186Y

PMU487Y Historical Performance Ensembles 1.0 or 2.0
See PMU187Y

PMU489Y Jazz Ensemble 1.0 or 2.0
See JMU189Y

PMU490Y Concert Band 2.0
See PMU190Y

PMU491Y Chamber Music 1.0 or 2.0
See PMU191Y

PMU492Y U of T Chamber Singers 2.0
See PMU192Y

PMU494Y Opera 5.0
See PMU394Y

PMU495Y Symphony Orchestra 2.0 or 3.0
See PMU195Y

PMU496Y Opera Chorus 1.0 or 2.0
See PMU196Y

PMU497Y U of T Symphony Chorus 2.0
See PMU197Y

PMU498Y Wind Symphony 2.0
See PMU198Y

PMU499Y Recital 1.0

PMU499F/S Recital 1.0
Second recital or major orchestral or chamber appearance.

THEORY AND COMPOSITION

TMU100Y Materials of Music 2.0
Harmony: triads, non-harmonic materials, dominant seventh, applied dominants, simple modulation. Elementary forms, and analysis of 18th- and 19th-century literature. Two hours. Co-requisite: TMU101Y, 103Y, 104Y/105Y/106Y

TMU101Y Sight Singing and Rhythmic Training I 1.0
Corresponding with materials studied in TMU100Y. Singing intervals, tonal melodies, chords, rhythms. One hour.

TMU103Y Dictation 1.0
Corresponding with materials studies in TMU100Y. Melodic, harmonic and rhythmic dictation. One hour.

TMU104Y Keyboard Harmony 1.0
Keyboard skills, corresponding with materials studied in TMU100Y, including scales, chords, harmonization of melodies, and figured bass. One hour.
Exclusion: TMU105Y, 106Y

TMU105Y Keyboard Harmony 1.0
Similar to TMU104Y. Emphasis on continuo realization. *For keyboard majors only.* One hour. Exclusion: TMU104Y, 106Y

TMU106Y Fingerboard Harmony 1.0
For guitar and lute majors. Curriculum similar to TMU104Y, but with an emphasis on continuo playing. One hour.
Exclusion: TMU104Y, TMU105Y *R. Kolb*

TMU110Y Introduction to Composition 2.0*
Material to be covered includes notation and preparation of scores and parts; introduction to instrumental and vocal writing; motives and their extensions; short, strict forms for 2-3 instruments, based on Classical and 20th-century models. Two hours. Limited enrolment. Primarily for students with an interest in Composition.

TMU127S Musical Acoustics 1.5
Introduction to the acoustical foundations of music. Two hours. *D. Patrick*

- TMU200Y Materials of Music** 2.0
Chromatic harmony and introduction to 20th-century techniques. Extended forms; analysis of 19th- and 20th-century literature. Two hours. Prerequisite: TMU100Y, 101Y, 103Y, 104Y/105Y/106Y
Co-requisite: TMU201Y, 203Y, 204Y/205Y/206Y
- TMU201Y Sight Singing and Rhythmic Training II** 1.0
Continuation of TMU101Y, corresponding with materials studied in TMU200Y. Singing tonal and chromatic melodies and chords, rhythms; introduction to 20th-century techniques. One hour. Prerequisite: TMU101Y
- TMU203Y Dictation II** 1.0
Continuation of TMU103Y, corresponding with materials studied in TMU200Y. Melodic, harmonic and rhythmic dictation, including chromatic harmony, and introduction to 20th-century procedures. One hour.
Prerequisite: TMU103Y
- TMU204Y Keyboard Harmony** 1.0
Continuation of TMU104Y; keyboard skills corresponding to materials studied in TMU-200Y. One hour. Prerequisite: TMU104Y
Exclusion: TMU205Y/206Y
- TMU205Y Keyboard Harmony** 1.0
Similar to TMU204Y. Emphasis on continuo realization. *For keyboard majors only.* One hour. Prerequisite: TMU105Y
Exclusion: TMU204Y, TMU206Y
- TMU206Y Fingerboard Harmony** 1.0
For guitar and lute majors. Continuation of TMU106Y; curriculum similar to TMU204Y, but with an emphasis on continuo playing. One hour. Prerequisite: TMU106Y
Exclusion: TMU204Y, TMU205Y R. Kolb
- TMU210Y Composition** 3.0*
Short pieces in 20th-century idioms for one, two and three instruments. Performance an integral part; performance sessions in class. Two hours. Prerequisite: TMU100Y, 101Y, 103Y, 104Y/105Y/106Y
*For Composition majors only. See page 32 for entrance requirements.
- TMU211Y Composition** 3.0*
Similar to TMU210Y, but for students who have chosen Composition as a Minor concentration.
Prerequisite: TMU200, 201, 203, 204Y/205Y
- TMU300Y Counterpoint** 3.0*
Practical and analytical study of 18th-century contrapuntal techniques, including species writing, canon, invention, chorale prelude, and fugue. Two hours.
Prerequisite: TMU200Y
- TMU302H Materials of Music** 1.5
Study of selected 20th-century music. Students may be required to perform in class. One hour.
Prerequisite: TMU200, 201, 203, 204Y/205Y
- TMU304H Keyboard Harmony** 1.5*
Advanced work in improvisation, score reading, continuo and analysis. Limited enrolment.
Prerequisite: TMU200Y, TMU204Y/205Y
- TMU305S Medieval Music** 1.5
Practical composition in medieval styles. Two hours. A. Hughes
- TMU307H Analytical Technique** 1.5*
Harmonic, contrapuntal and structural analysis of selected works from Bach to the end of the 19th century. One hour.
Prerequisite: TMU200Y D. Holman, Staff
- TMU310Y Composition** 3.0
Continuation of TMU210Y, including extended works for small chamber ensembles. Two hours.
Prerequisite: TMU200, 201, 203, 204Y/205Y, TMU210Y. *Composition Majors only.*
- TMU311Y Composition** 3.0
Continuation of TMU211Y; similar to TMU310Y. Two hours. *For students in the Composition Minor program.*
- TMU312S An Introduction to Electronic Music** 1.5
Survey of techniques employed in the composition of electroacoustic music.
Prerequisite: TMU127S
Co-requisite: TMU310Y/311Y D. Patrick
- TMU314Y Orchestration** 3.0*
Scoring for the orchestra; study of selected scores. Intended for Composition Majors. Two hours. Prerequisite: TMU100Y
- TMU400F 16th-Century Counterpoint** 1.5*
Study of modal counterpoint: strict species technique and 16th-century procedures in vocal writing. Two hours.
Prerequisite: TMU200Y D. Holman

TMU401H Introduction to Schenkerian Analysis 1.5*

Introduction to Schenker's approach, through analysis of selected compositions and practice in making analytical sketches; selected reading. Two hours.

Prerequisite: TMU200Y, 307H E. Laufer

TMU410Y Composition 3.0

Continuation of TMU310Y, including writing for orchestra. At least two compositions to be prepared for student performance. Two hours. Prerequisite: TMU310Y

For Composition Majors only

TMU415F Music in Media 1.5

Composing for film, television and theatre.

Prerequisite: TMU314Y/EMU317Y

Co-requisite: TMU311Y/410Y

Offered alternate years. L. Klein

ARTS AND SCIENCE COURSES

The following English courses are given exclusively for Faculty of Music students:

ENG155Y Twentieth Century Literature 3.0

Introduction to the prose fiction, drama and poetry written in English during the twentieth century. Representative works of at least twelve major writers will be studied, including: Conrad, *Heart of Darkness* (Penguin); Joyce, *A Portrait of the Artist as a Young Man* (Penguin); Lawrence, *Sons and Lovers* (Penguin); O'Neill, *Long Day's Journey Into Night* (Yale); Beckett, *Waiting for Godot* (Grove); Yeats, *Selected Poems* (ed. Jeffares); Eliot, *Selected Poems* and one of Frost, *Selected Poems* (Rinehart) or Williams, *Selected Poems* (New Directions).

Exclusion: ENG108Y/ENG247Y

ENG255Y Drama & Modern Theatre 3.0

Detailed study of at least 20 dramatic texts chosen to represent different forms and periods from ancient Greece to the present, with particular attention to 20th-century plays; discussion of various issues of dramatic production in relation to 6–8 works to be seen in performance. Texts include a Greek tragedy, a medieval play, a late 17th- or 18th-century play, and a play by Shakespeare, Ibsen, Strindberg, Shaw, Brecht and Beckett.

Exclusion: ENG230Y/ENG222Y

The following courses may be of interest to Faculty of Music students:

EAS328Y Music Traditions of South and Southeast Asia 3.0

EAS329Y Music Traditions of East Asia 3.0

MEI250H Medieval Eastern Music

MEI251H Modern Middle Eastern Music

Consult the Arts and Science Calendar for descriptions of the above courses.

ITA185Y Elementary Italian 3.0

A beginning Italian language course for students in Faculties other than Arts & Science. *May not be taken by students with Grade 13 Italian or equivalent, or by dialect speakers qualified to take ITA110Y.*

SPA185Y Elementary Spanish 3.0

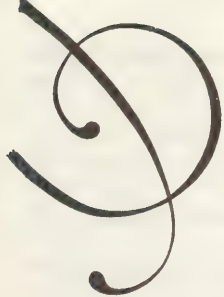
This intensive introductory course for students in professional Faculties will include practice in speaking, writing and reading Spanish. The language laboratory will be available for further drill.

May not be taken by student with Grade 13 Spanish or equivalent.

For descriptions of other courses, see the Arts and Science Calendar.



Professor Gaynor Jones with students in graduate seminar



SPECIAL PROGRAMS

SPECIAL PROGRAM IN CONDUCTING

An intensive and full-time advanced course in conducting.

Limited enrolment

Students will work with a variety of ensembles in the Faculty of Music under the supervision of staff members and under the general direction of the conductor of the University of Toronto Symphony Orchestra.

The Special Program in Conducting is available without fee to those successful candidates who are accepted into the program. *The program is supported by the Ontario Arts Council*

Admission enquiries to:
Office of the Associate Dean
Faculty of Music
University of Toronto
Toronto, Ontario M5S 1A1

CALENDAR

1991

January	February	March	April
S M T W T F S	S M T W T F S	S M T W T F S	S M T W T F S
1 2 3 4 5	1 2	1 2	1 2 3 4 5 6
6 7 8 9 10 11 12	3 4 5 6 7 8 9	3 4 5 6 7 8 9	7 8 9 10 11 12 13
13 14 15 16 17 18 19	10 11 12 13 14 15 16	10 11 12 13 14 15 16	14 15 16 17 18 19 20
20 21 22 23 24 25 26	17 18 19 20 21 22 23	17 18 19 20 21 22 23	21 22 23 24 25 26 27
27 28 29 30 31	24 25 26 27 28	24 25 26 27 28 29 30	28 29 30
		31	
May	June	July	August
S M T W T F S	S M T W T F S	S M T W T F S	S M T W T F S
1 2 3 4	1	1 2 3 4 5 6	1 2 3
5 6 7 8 9 10 11	2 3 4 5 6 7 8	7 8 9 10 11 12 13	4 5 6 7 8 9 10
12 13 14 15 16 17 18	9 10 11 12 13 14 15	14 15 16 17 18 19 20	11 12 13 14 15 16 17
19 20 21 22 23 24 25	16 17 18 19 20 21 22	21 22 23 24 25 26 27	18 19 20 21 22 23 24
26 27 28 29 30 31	23 24 25 26 27 28 29	28 29 30 31	25 26 27 28 29 30 31
	30		
September	October	November	December
S M T W T F S	S M T W T F S	S M T W T F S	S M T W T F S
1 2 3 4 5 6 7	1 2 3 4 5	1 2	1 2 3 4 5 6 7
8 9 10 11 12 13 14	6 7 8 9 10 11 12	3 4 5 6 7 8 9	8 9 10 11 12 13 14
15 16 17 18 19 20 21	13 14 15 16 17 18 19	10 11 12 13 14 15 16	15 16 17 18 19 20 21
22 23 24 25 26 27 28	20 21 22 23 24 25 26	17 18 19 20 21 22 23	22 23 24 25 26 27 28
29 30	27 28 29 30 31	24 25 26 27 28 29 30	29 30 31

CALENDAR

1992

January	February	March	April
S M T W T F S	S M T W T F S	S M T W T F S	S M T W T F S
1 2 3 4	1	1 2 3 4 5 6 7	1 2 3 4
5 6 7 8 9 10 11	2 3 4 5 6 7 8	8 9 10 11 12 13 14	5 6 7 8 9 10 11
12 13 14 15 16 17 18	9 10 11 12 13 14 15	15 16 17 18 19 20 21	12 13 14 15 16 17 18
19 20 21 22 23 24 25	16 17 18 19 20 21 22	22 23 24 25 26 27 28	19 20 21 22 23 24 25
26 27 28 29 30 31	23 24 25 26 27 28 29	29 30 31	26 27 28 29 30
May	June	July	August
S M T W T F S	S M T W T F S	S M T W T F S	S M T W T F S
1 2	1 2 3 4 5 6	1 2 3 4	1
3 4 5 6 7 8 9	7 8 9 10 11 12 13	5 6 7 8 9 10 11	2 3 4 5 6 7 8
10 11 12 13 14 15 16	14 15 16 17 18 19 20	12 13 14 15 16 17 18	9 10 11 12 13 14 15
17 18 19 20 21 22 23	21 22 23 24 25 26 27	19 20 21 22 23 24 25	16 17 18 19 20 21 22
24 25 26 27 28 29 30	28 29 30	26 27 28 29 30 31	23 24 25 26 27 28 29
31			30 31
September	October	November	December
S M T W T F S	S M T W T F S	S M T W T F S	S M T W T F S
1 2 3 4 5	1 2 3	1 2 3 4 5 6 7	1 2 3 4 5
6 7 8 9 10 11 12	4 5 6 7 8 9 10	8 9 10 11 12 13 14	6 7 8 9 10 11 12
13 14 15 16 17 18 19	11 12 13 14 15 16 17	15 16 17 18 19 20 21	13 14 15 16 17 18 19
20 21 22 23 24 25 26	18 19 20 21 22 23 24	22 23 24 25 26 27 28	20 21 22 23 24 25 26
27 28 29 30	25 26 27 28 29 30 31	29 30	27 28 29 30 31

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IN RESIDENCE AT THE FACULTY OF MUSIC



Amici

Amici

From left to right: David Hetherington,
cello; Patricia Parr, piano;
Joaquin Valdepeñas, clarinet



Nexus

Nexus

From left to right: Bill Cahn,
Robin Engelman, John Wyre, Bob Becker,
Russell Hartenberger



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